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Japan CD Demand Outstripping Supply

By SHIG FUJITA

TOKYO—Sony and Nippon Columbia (Denon) are feverishly working to meet the demand by Japanese consumers for Compact Disc players and software. The system was launched here last October.

Retailers are asking customers to wait up to four weeks for hardware delivery, and Sony has doubled pro-

duction capacity to 10,000 players a month. A further 50% increase is planned for later this year. Both companies are too busy filling software orders to accept any outside requests for custom pressing.

According to Sony's Yasuhiko Kuroda, his company has produced and sold 20,000 CD players in just over two months. Sony, which was first on the market, together with Hitachi and Columbia's Hitachi-made players, has scored an early lead with the lowest-priced machine (\$683).

Hitachi says it plans to double production this month, to 6,000 units monthly, in addition to manufacturing a reported 500 players a month for Columbia, which itself reports being out of stock due to heavy demand.

Sony's research indicates more (Continued on page 36)

New Chiefs In E/A N.Y. Move

By PAUL GREEN

LOS ANGELES—Elektra/Asylum is shuffling its headquarters to New York in the wake of Joe Smith's resignation as chairman and the appointments of Bob Krasnow as chairman and Bruce Lundvall as president. At its new base, the label will be utilizing financial and other

(Continued on page 76)

Leaders Flock To Billboard's Program Meet

PASADENA—As radio programmers and other leaders of the broadcast industry prepare to attend the Billboard Radio Programming Conference here Thursday through Saturday (20-22), pinheads and participants are still signing on. Venue is the Huntington-Sheraton Hotel.

Barry Mayo, outspoken p.d. of urban contemporary WRKS New York, will come to grips with the black vs. white issue in the music/radio business at a Saturday night (22) session Beau Phillips, p.d. of KISW Seattle, has been added to the home taping/album tracking hearing Thursday night.

Steve Wozniak, chairman of Unison Corp., which put together the US Festival, and a co-

(Continued on page 76)

Computer Software Lures Videogame Firms

By LAURA FOTI

LAS VEGAS—As consumers of video games step up to home computers, software suppliers are swiftly expanding their product horizons.

At least six video games firms—Activision, Coleco, Image, Parker Bros., U.S. Games and Starpath—announced their intentions to develop computer software at the Consumer Electronics show here Jan. 6-9. All plan to have product at the

tential for even more rapid growth. Frank Manero, vice president of marketing for Activision, speaks of 1983 sales of computer software units in excess of 20 million.

This branching out by games firms means that most will begin to offer software in areas other than games—such as educational and personal productivity titles. "Program- mable game machines led the way

Pickwick links with Softtel Computer Products, page 3.

next CES, June 5-8, in Chicago. And one company, Walt Disney Telecommunications, which never manufactured a video game, also is moving into computer software.

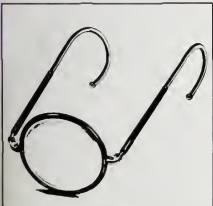
Games manufacturers stress that their new area of activity does not by any means portend the death of video games. But they point out that the computer industry holds the po-

wer for the home computer," says Manero. "We're just now beginning to see dual ownership." But, he adds, "The game machine is here to stay. Each CES brings new and more sophisticated technology."

"The market for computer software—and hardware—has been homogenous. Now it will be heterogeneous. (Continued on page 65)

—Inside Billboard—

- **PROGRAMMING CONSULTANT** John Sebastian is working on a new format to debut in June. He won't reveal specifics yet, but promises a departure from AOR, with which he's usually associated. Radio, page 15.
- **NARM IS ACTING** swiftly to exploit the promotional value of the '82 Grammys, the nominations for which were announced last week. Retailers are to receive posters, stickers and other support materials for use during the pre-awards stretch. Details and all the nominations, pages 4, 6, 7.
- **AM STEREO** didn't generate much excitement at last week's Consumer Electronics Show, but there were some developments of note, detailed in Radio, page 15. Other reports from Winter CES appear on pages 3, 32, 34, 65.
- **MIDEM OPENS** in Cannes next Monday (24) with more exhibitors than last year, including 50 firms participating in the regenerated classical event. Talent showcases have also been upgraded. Pages 3, 9.
- **RETAIL PREFERENCE** in cassette packaging appears to be the 12-inch spaghetti bot, according to a newly released NARM survey. The results will be evaluated at the association's retail advisory committee next month. Retailing, page 30.
- **ROCK STATIONS** have been instrumental in developing a buoyant talent market in Canada, including such outlets as Toronto's CHUM-FM and Q-107, and "free-formatted" CFNY-FM. Broadcasting updates are part of Billboard's market profile on Canada, opposite page 40.



BUNDED BY SCIENCE—SPECTACULAR MUSICAL VISIONS FROM THOMAS DOLBY: Thomas Dolby's new thir (P. Blinded By Science (MPL 15007), is a spectacle in sound and sight. Dolby delights the ears with five uniquely astounding tracks and amazes the eyes as well with "She Blinded Me With Science," already among MTV's most requested new videos. On records and new high quality CD cassette from Harvest, distributed by Capitol.

(Advertisement)



Start the new year off on the right foot with Devo's Midnight Runners. Their international smash, "Come On Eileen" (76199), is already one of the top requested songs on AOR radio today "Too Bye Bye" (SRM 1 4069). The debut American album from Devo's Midnight Runners. You'll hum these tunes forever. On Mercury. Marketed by PolyGram Records. (Advertisement)

(Advertisement)

ISLAND PRESENTS NEW MUSIC ON 12" DISCS

BLANCHMANGE

MALCOLM McLaren & THE WORLD'S FAMOUS SUPREME TEAM

MY KITT PEECH BOYS

"LIVING ON THE CEILING"

BUFFALO GALS

"LIFE IS SOMETHING SPECIAL"

Continued on page 3

The imagination drives forward to discover the hidden connections between the conscious and the unconscious...

RED RIDER

NERUDA ST-3228

Inspired by the most original poet of our day, created by the band who riveted radio with the AOR smash "Lunatic Fringe," now comes a bold new album, bristling with rare energy and uncommon imagery.

Unleashed and uncompromisingly original, Neruda's music is a bold new vision of the future of rock music.



Available on cassette and vinyl. Buy your cassettes from Capitol.

Capitol

REPORTS FROM WINTER CES

Mood Is Upbeat; 75,000 Attend

By LAURA FOTI

LAS VEGAS—Although the aura at the Winter Consumer Electronics Show was undeniably on computers (separate story, page one), a generally positive—if not exuberant—mood among all exhibitors and attendees was based on exciting developments in virtually every area.

With a record-breaking attendance of 75,000, the Winter CES was the most crowded to date. The Compact Disc was widely visible and

much talked about, and a new interest in improved audio-for-video was evidenced by Beta Hi-Fi demonstrations, which generated constant lines of curious attendees. Video game companies offered celebrities and upbeat openings, while virtually all of them announced their new involvement in the computer software field. Video software pricing experiments, including "An Officer And A Gentleman" at \$29.95 in the

(Continued on page 65)

Softies, Pickwick In Rack Pact Major Step In Home Computer Mass Merchandising

By SAM SUTHERLAND

LAS VEGAS The rapid penetration of mass merchandised stores by home computer hardware and software is dramatically underscored by a new agreement between Pickwick and Softel Computer Products unveiled last week during the Winter CES here.

News of the Pickwick/Softel alliance, rumored in the weeks prior to the home electronics gathering, came as virtually every major rack-jobbing firm was attending CES to keep tabs on the fast-moving personal computer field, itself a focal point at this year's show (separate story, page one). The growing number of upscale department stores, catalogue showrooms and other mass merchandised businesses all ready carrying computer products, or expected to enter the field quickly, is apparently drawing record tape rackjobbers into the sector in search of new revenues to help offset soft music sales.

Possible parallels between the two product areas are also suggested by a separate Softel CES move, in which the firm, deemed the largest distrib-

utor for personal computer software, has introduced the first executive dealer co-op ad program to be offered for computer products.

As for the Pickwick linkup, the partnership will see the Minneapolis-based rack services giant providing merchandising and in-store support, including training of store personnel and management, while Softel is to develop products, determine inventory selection and size, and generate marketing strategies.

Unlike record/tape rack jobbing

(Continued on page 76)

ATTENDANCE UP FROM '82

200 Firms Set For 17th MIDEAM

By MICHAEL WAY

CANNES—Despite early predictions that MIDEAM '83 would be so under-subscribed as to leave large under-subsized areas in the new multi-million-dollar Palais des Festivals, the event opens its new doors next Monday, Jan. 24, with more than 200 companies taking exhibition space (compared with 185 last year) in the popular music area, and a good 50 participating in the resurrected classical MIDEAM, last staged 13 years ago.

Organizer Bernard Chervy cites a substantial sales and marketing effort as the prime reason for the MIDEAM participation of an industry still suffering from the economic recession.

While the 1982 MIDEAM saw the introduction of video into the stands, the emphasis this year is most heavily on artists. Chervy claims to be investing \$14 million in bringing an impressive roster of performers to MIDEAM (separate story, page 9). The talent budget covers television coverage of the four main galas

which are being filmed in their entirety for the first time by independent American television production Mark Pasternak's POLI company.

Chervy has responded positively to criticism from the French record industry that MIDEAM's galas should give greater allocation of time to the promotion of new acts. He sees the possibility of MIDEAM next year setting aside one of the theatres in the new Palais to the near-continuous presentation of artists which record companies believe have international potential.

"My commitment to talent is an investment which I hope will pay off through American, British and continental European television transmission," Chervy says. "But it is also an investment for MIDEAM of the future."

Throughout the week, there will be a total of 25 concerts, including the classical events. Chervy has

(Continued on page 56)

Compact Disc Demos Put Spotlight On Audio

LAS VEGAS—Building anticipation for the U.S. launch this spring of the digital Compact Disc brought the laser-read Sony/Philips innovation to center stage at the Winter CES, infusing new interest and the promise of renewed vitality to audio.

Signs that the sophisticated new audio technology is poised for roll-out were manifold, even as some CD software and hardware licenses continued to hedge their bets by showing only prototypes, and by withholding firm plans or timetables for introduction of their own CD players and disks.

Helping spur CD interest was the accelerated schedule for software availability (Billboard, Dec. 18). PolyGram Records, while declining press details until the spring show in Chicago, made its CES bow with a large display area on the main floor, complete with a variety of digital CD players set up for hands-on trials by delegates.

Sony, meanwhile, made its CDP-101 player the centerpiece of its audio demonstration suite. Other hardware licenses offered either hands-on displays or, in the case of Sanyo, Fisher and other lines, hosted demonstrations of the players.

CD's highest profile to date was also achieved despite the absence of several major licensees, among those firms which are apparently reducing their CES presence to just one of the two annual shows in order to economize. Even with those no-shows, attendees were able to examine players from Hitachi, Toshiba, Akai, Aiwa, Mitsubishi, Marantz, Denon, Philips/Magnavox, Pioneer, Sansui and Sharp, as well as those noted above. Even a new CES exhibitor, Japan's Kyocera, had its own CD player on hand as part of its initial array of audio products.

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(Continued on page 65)

Interactive Vid Unit Via RCA

LAS VEGAS—RCA's next generation of CED videodisc player will be introduced in the second half of the year and will feature interactive/random access capability, according to Joseph Donahue, vice president and general manager of the RCA Consumer Electronics Division.

The new machine will lead to the development of new forms of programming for the CED format, Donahue says, although that pricing has not yet been set.

(Continued on page 65)

Blank Tape Firms Tackle Price Flux

By EARL PAIGE

LAS VEGAS—Blank tape marketers here at Winter CES Jan. 6 revealed various strategies for addressing the problem of fluctuating prices. Numerous causes of price volatility surfaced, too, including the dramatic suggestion that blank tape has become bullion.

"Huge quantities are being exchanged just like money for other goods," asserted John Dale, vice president and general manager of Fuji. He went on to say it was surprising that some people seemed shocked by his description of blank tape as a bullion. "It's been going on for a long time. Why aren't exhibitors talking about it?"

Other blank tape exhibitors pulled on price fluctuation did not dispute Dale's assertion. "We get a lot of strange requests for product," Memorex executive said.

However, marketers point to numerous reasons for price de-stabilization. Dale, too, cited 10 different causes, explaining, "The manufacturer plays a small role in it."

Most manufacturers blame the impact of price flux on retailers. It causes

(Continued on page 34)



HAGEGARD SHOWS CHOPS WITH AX—Thomas Shepard, left, vice president of RCA's Red Seal label, congratulates baritone Hakan Hagegard, center, after an informal recital in New York to introduce his label debut, "Schumann: Dichterliebe and Brahms: Siesta Songs." He was accompanied by pianist Emanuel Ax, right.

Target Stores Taking Over 27 Closed FedMart Units

LOS ANGELES Target Stores is planning to open in 27 of shuttered FedMart stores locally over the next few months. Industry observers feel that this will make mass merchandising discount retailing a dynamic factor in Southern California for the first time.

Set for opening are eight Target stores in San Diego in February. A company spokesman at the parent Dayton Hudson Corp. in Minneapolis identified 19 more openings set for April. Openings are planned soon in Tucson and Phoenix.

The 19 Los Angeles area sites stretch from Long Beach: two in Garden Grove and San Bernardino; one Target each in Ontario, Northridge, Pacoima, Alhambra, Covina, Ontario, Commerce, Southgate, Anaheim, Huntington Beach, Manhattan Beach and Torrance.

While buying will be done out of

Minneapolis, two new buildings for warehousing have been leased in Rancho Conejo, a company spokesman says. Target is the first tenant Target currently has around 75 people in Rancho Conejo, a Minneapolis-based regional office in Irvine serving California.

Target record/tape departments are standardized, according to the Minneapolis source, carrying records, tapes and video games as major categories. Stores range from 70,000-116,000 square feet. Target has expertise in new buyer John Farrow, who was most recently with CBS and PolyGram, and who had been involved with racking Target units at Pickwick.

Sources familiar with Target and the new CBS pricing structure, which would place Target in a "B" category (Billboard, Jan. 15), say the

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NEW ROCK MAKES INROADS

Toto Leads Grammy Nominees

By PAUL GREEN

LOS ANGELES—Toto leads all nominees for the 25th annual Grammy Awards, with nominations in nine categories, including album, record and song of the year. While the five-man group epitomizes the slick mainstream pop-rock the Grammys have long favored, the Recording Academy this year also recognized new rock with a record of the year bid to Joe Jackson and best new artist nod to the Human League, Men At Work and the Stray Cats.

A handful of new rock acts have been nominated for best new artist in recent years—the Cars, Elvis Costello, the Knack, the Pretenders and the Go-Go's—but the fact that there

were enough votes to carry three acts to the finals this year underscores the music's emergence into the pop mainstream.

Runners-up to Toto in this year's nominations are Steve Wonder, with seven, and Paul McCartney, Donald Fagen and John Williams, with five each. That's not a bad showing for Wonder—the recipient of the 15 previous Grammys—considering he issued only four new songs in the year and guest starred on two others.

McCartney and Wonder's duet "Ebony & Ivory" represents McCartney's first nomination for record or song of the year since the Beatles' "Let It Be" in 1970. Also, McCartney's "Tug of War" is up for album of the year, his first nomina-

tion in that category since "Band On The Run" eight years ago.

But, in this year's most glaring omission, McCartney's producer, George Martin, was not nominated for producer of the year. An award many had expected him to win with ease. He must console himself with his sixth best album nomination and fifth best record nod, following a succession of Beatles' albums.

Columbia emerged with three of the five nominees for both record and album of the year. It's the first time in Grammy history that one label has accounted for three records of the year finalists. It's also the second time in the past three years that Columbia has had three best album nominees; the label was represented in 1980 with LPs by Barbra Streisand, Billy Joel and Pink Floyd.

Toto's nominations sweep is surprising because the group has never won a Grammy; it was nominated for best new artist in 1978 but lost to A Taste of Honey. Toto's strong showing is also ironic because the song that sparked the sweep, "I Wanna Dance with Somebody," is based on the Spinners' sound, and the Spinners have never won a Grammy.

Toto leader David Paich, who previously won a Grammy in 1976 for co-writing Bo Diddley's "Lowdown," is nominated in eight categories, encompassing performing, writing, arranging, engineering and producing. That's one more nomination than Quincy Jones had last

(Continued on page 74)

NARM-Grammy Tie Ready

NEW YORK—NARM has moved quickly to tie the Grammy nomination identity with the nation's record merchandisers.

As part of the joint NARM/NARAS "Discover Grammy" drive, millions of nominee stickers and hundreds of thousands of title strips were in retail hands by midweek, following last week's announcement of the 25th anniversary Grammy award nominees.

By Monday (17), spread work will see some 50,000 posters detailing the names and photos of artists nominated in the pop album of the year and pop female and male performance of the year categories.

And when winners are revealed during the special three-hour Grammy ceremony on Feb. 23 over CBS, winning stickers—large enough to cover nominee stickers—can be immediately put into service.

Joe Cohen, executive vice president of NARM, outlined the trading Grammy tie-in at a press reception hosted by NARAS in the CBS Building here.

QUICK ACTION SEEN ON RENTAL

House Moves On 'Betamax' Bill

By BILL HOLLAND

WASHINGTON—In a House action indicating the willingness of the 98th Congress to move quickly on sections of the co-called "Betamax" bill, Don Edwards (D-Calif.), chairman of the subcommittee on civil and constitutional rights, has agreed to follow the Senate's lead by introducing three separate bills dealing with video and audio rental and home taping problems (Billboard, Jan. 15).

Edwards was the author of a complete Betamax bill in the last session that provided for an exemption in the copyright law for noncommercial video, as well as an audio taping section and a royalty action to compensate copyright owners in the movie and music industry.

The previous week saw Sen. Charles Mathias (R-Md.), chairman of the Senate subcommittee on criminal

law and the author of a controversial amendment to the Senate Betamax bill, making plans to introduce three different bills in an effort to pass certain less controversial sections of the old bill.

Like the Mathias plan, the Edwards proposals would split the video and audio rental sections from the often-debated royalty plan, work on the rental sections early on in the session, and then schedule the royalty section later in the legislative calendar.

"We don't have the exact language yet; we're working on that now," says Roberta Haberley, Edwards' legislative assistant. "But yes, we have agreed to introduce bills similar those in Sen. Mathias' bill; it is working on it." Except for slight changes in wording, the Edwards bills should be basically the same as the Mathias proposals.

The first two bills, dealing with

audio rental and video rental, would make it necessary for those who wish to rent either videotaped movies, records or prerecorded audio cassettes to get the permission of copyright owners. The "permission" would take the form of a small renter's fee (the price mentioned yet). Violation of the proposed statute would be considered copyright infringement. Both Senate and House leaders think that the bills stand a quicker chance of passage.

The larger bill, which incorporates the fiercely debated issue of a royalty to be placed on VCRs and music-quality blank tape to compensate record companies, movie companies and other copyright owners for financial losses incurred because of home taping, will take more time for Congressional staffers to hand-out. It will also take much longer to get the votes necessary for passage, because the lobbying efforts of both sides, which sources say comprised one of the fiercest business-oriented battles in recent Congressional history, were so effective that no legislative movement was possible.

Senate and House staff assistants say that Congress would rather wait until the Supreme Court rules on the original copyright infringement suit is heard this Tuesday (18) before even addressing the issue of the royalty provision bill.

The U.S. Court of Appeals ruled on Oct. 19, 1981 that home taping of off-air copyrighted material on VCRs is an infringement of the copyright law, overturning a 1979 District Court ruling in the case Universal Studios and Walt Disney Studios brought suit against Sony to obtain relief in the matter of home-copied video material.



CLAP HANDS—Pia Zadora and Frankie Crocker, program director for WBLS-FM New York, wave nursery rhymes to promote her current single, "The Clapping Song." The Elektra/Curb record is based on the age-old kiddie chant.

Executive Turntable

Record Companies

Reorganization at Elektra/Asylum Records (separate story, page one) sees Bob Krasnow appointed chairman, replacing Joe Smith, who moves to a new post at Warner Communications Inc. in the sports area. Krasnow was vice president of Warner Bros. Records. Bruce Lundvall, E/A's senior vice president, has been promoted to president. Both Krasnow and Lundvall are based in New York. Concurrently, Keith Jackson has been appointed vice president of special markets for the label. His most recent post was vice president of black music marketing for RCA Records. And Bryn Bridenthal has been named vice president of publicity and artist development. She joined the company in 1977 and was vice president of publicity.

Andy Wickham will assume new vice presidential duties in talent acquisition for Warner Bros. Records in London, with more details forthcoming. He directed the label's country activities in Los Angeles. RCA Records Nashville has appointed Tony Benbow, director of the label's country music promotion, to vice president of publicity in New York. She was A&M's national publicity director.



Stephen Reed has been named vice president of interdivisional marketing, deputy staff, for the CBS Records Group, and assistant to the president of the CBS Records Division. He has been executive assistant to the president of the Division since 1980. Gene Tarant has been appointed manager of copyright, product and contract administration for CBS Records in New York. She has been manager of administration and business affairs for CBS Records since 1979.

Publishing

Magna Sound Corp., Nashville, has named Larry Sbell vice president and general manager of its Millhouse/Sheela House properties. Arnold Thies has been named director of sales and marketing for Indigo Music Corp., Nashville, replacing Jim Riglitz. Thies has been a sales manager for the Paid, Republic and Monument labels. Stu Miller has joined the Wajex Music Publishing Group in Nashville as professional manager.

Video/Pro Equipment

Fred Fellbauer has been promoted to vice president and general manager of plant operations for CBS/Fox Video in Farmington Hills, Mich. The executive, who joined the firm last year, was general manager of plant operations.

George Jones has retired as vice president of MCA videocassette. He joined the company from MCA Records in 1978 and will continue as a consultant. Len Leary has been named vice president of marketing for Family Home Entertainment and Monterey Home Video in Los Angeles. He was vice president of video marketing for Integrity Entertainment Corp. Peter Mockler, former European sales manager for Billboard magazine, has been appointed sales manager for Trillion Video in London. Steve Armstrong has been appointed western regional sales manager for JBL Inc.'s professional products division in Northridge, Calif. Donal Cook, Dennis Magazine and David Young have joined Walt Disney Home Video's sales team in Burbank. They will be responsible for dealer sales operations in the western, eastern and mid-western regions of the U.S., respectively.

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Schlock Offering From MCA

LOS ANGELES—Eliot John and Ronald Reagan figure in a new schlock offering of almost 10 million pieces from MCA Records. Of John's "Single Man" release, 470,000 LPs are available; of the (now) President's LP, "Freedom's Finest Hour," 40,000 copies are on hand.

Others on the Dec. 17 catalog of overstocks and cutouts are Orleans, with 331,835 LPs, 8-tracks and cassettes, Hot Chocolate, with 306,295 LPs, 8-tracks and cassettes, and Bretton Grey, with 279,942 LPs, 8-tracks and cassettes of its first, and Stargard, with 291,007 records and tapes.

MCA says it is selling the cutouts and overstock on a one-for-one basis only. The cutout total is approximately 6,545,000 while the overstock list is approximately 3,350,000 units.

MCA states the cutout price is 75 cents per unit; overstock is \$1.25. The label states its billing procedure is 75 cents per unit, however, whether cutout or overstock.

Another hefty item on the LP overstock list is 200,000 units of the sound track of "F.M." For the MOR fan, the outstanding item would be 75,000 copies of Bing Crosby's greatest hits LP.



**ANNE
MURRAY'S
CARIBBEAN
CRUISE**

WITH GUESTS
EDDIE RABBITT
JOSE LUIS RODRIGUEZ
RICHARD SIMMONS

WEDNESDAY,
JANUARY 19TH,
8:00 P.M.,
CBS — TV

GRP Records Expanding After Split With Arista

By SAM SUTHERLAND

LOS ANGELES—GRP Records is embarking on an ambitious expansion program now that the successful fusion label has set up its own network of independent distributors.

In the wake of their new expanded Arista distribution pact, GRP founders Dave Grusin and Larry Rosen say they're increasing staff and expanding their artist roster in anticipation of handling on the pop, black and dance inroads already made by the label's jazz-influenced acts with Arista.

Additionally, the New York-based company has already entered the dance market with its first 12-inch single conceived from the outset for that audience. And, in keeping with musical manager Grusin's policy, Grusin's acknowledged advocacy of digital recording, GRP plans to switch exclusively to digital master recordings to help position the label for the industry's eventual shift from analog LPs and tapes to true digital software and the Sony/Philips digital Compact Disc (CD).

(Continued on page 45)

MARKET RESEARCH SURVEY

Study: Daily Newspapers Help Sell Rock Product

By ROMAN KOZAK

NEW YORK—How do you reach the rock record buying public? What media sells records and concert tickets, and what can be a turnoff? Does image sell? It is important for a musical act to have an identifiable message?

To determine the answer to these questions and more, the Howard Bloom Organization public relations firm, in conjunction with the Graduate School of Business Administration at Columbia University, put together a market research study of rock record customers and concertgoers.

Altogether, 1,855 people were polled and answered questionnaires in Syracuse and Baltimore. Of these, 1,009 responses were used; the others were rejected because they were either incorrectly filled out or incomplete.

"We targeted those people who are fans of Pink Floyd, Led Zeppelin and Styx," says Roman Bloom, whose agency represents Styx. Bloom says the survey, which has been used in the marketing of Styx, has shown daily newspapers to be a surprisingly potent tool in promoting rock acts. He says that the study has further shown the importance of image and message for a rock act, as well as the perception of its commerciality.

"We wanted to find out what the relative importance was of television and a specific group of rock acts," says Bloom. "We did not throw radio into this at all, because we assume that radio is very important. The print media we looked at was Rock, News, Chicago, and the pop sections of daily newspapers. Rockline, 16, Hit Parade, People, Time and Newsweek.

Which do think is most effective? In marketing meetings and record company p.r. sessions, it

IN SPEECH TO CHICAGO STUDENTS

RIAA Chief Hits Home Taping

By MOIRA MCCORMICK

CHICAGO—RIAA president Stan Gorkovik traced the association's position against home taping here Monday (10) in a lecture addressed to students of Columbia College's Arts, Entertainment, and Media Management Program (AEMMP). The hour-long speech culminated in a 30-minute question-and-answer session with the AEMMP students, whose queries indicated much participation in home taping themselves.

Appearing at the behest of AEMMP faculty adjunct and former PolyGram chairman Irwin Steinberg, Gorkovik approached the controversial topic first by familiarizing his audience with the particulars of commercial recording piracy and countering them by getting down to brass tacks—that home taping is a violation of copyright laws. His opening comments seemed designed to reassure the future record company executives in attendance that the business is not falling apart: "Are we an industry with problems? Yes. Are we an industry dying? No. Our life? No. We are fighting for our rights."

Emphasizing recorded music as the rightful property of those who create and produce it, "the risk-tak-

ers," in his words), Gorkovik traced the history of piracy from modest mid-'60s roots to international ramifications (noting, for example, that prior to recent legislation, Hong Kong's record trade had been 100% pirate).

"Personal piracy, or home taping," Gorkovik went on to stress, "is every bit as sinister as commercial criminal piracy. It's acceptable on the surface—everyone does it. But it is a violent crime."

While questioning the morality of home taping, Gorkovik spoke of the

Atlantic, RFC Sign Exclusive Distribution Pact

NEW YORK—All future recordings on the RFC label will be distributed by Atlantic Records, according to an agreement reached by the two labels.

Previously, only selected RFC product was distributed by Atlantic, with the balance marketed on an independent basis. RFC Records is now based at Atlantic Records' Manhattan headquarters.

In conjunction with the move, Ray Cavato, who has headed the RFC label, became executive director of Atlantic's new music department, newly established. In this position, he will be involved in the promotion of various artists for Atlantic, Alco, Cotillion and custom labels, with a particular emphasis on dance clubs and urban contemporary/new music radio stations.

He will also be involved in an ad/radio campaign with Atlantic. Serving as national promotion coordinator for Atlantic's new music department is Bob Glickson.

In another development, Mirage Records, distributed by Atlantic, has established ties with Omni Records, owned by former WMOT Records president Steve Bernstein. WMOT was handled by Atlantic/Alco from 1972-76. The initial Omni acts included in the new association are Paul Barrere, formerly of Little Feat, Blue Magic, and Ingram. All three will be releasing albums in the first quarter of this year.

staggering industry losses attributed to it, some \$1 billion according to his figures. "Home taping is not a shoulder wound, but an arrow right in the heart," he stated, citing such long-term damages from loss of revenue as "limiting record companies' ability to fund and develop talent, their ability to take chances and to release product with low sales potential."

While acknowledging to the students that "home taping can't be stopped," Gorkovik is going to expand GRP's offer of "the legislative approach" as the most reasonable solution, and described the Mathias amendment's tape and equipment royalty proposal.

Remarkings on a recent Rolling Stone article which theorized that resultant blank tape royalties could run as high as \$3.54, Gorkovik decried the speculation as "an absolute falsehood." He then proceeded to outline the breakdown of a hypothetical \$1 tape royalty, "though I doubt it would even get that high," and concluded by declaring the royalty "an imperfect solution but reasonable compromise."

Following a brief closing segment dealing with record rental and hardware developments which cater to home tapes ("all of which are

(Continued on page 48)

ORIGINAL KINGSMEN Suing

Rule K-tel Can't Market Remake Of 'Louie Louie'

By IRV LIGHTMAN

NEW YORK—A U.S. District Court judge here granted a preliminary injunction Tuesday (11) against K-tel, among others, from marketing an album, "60's Dance Party," that contains a rerecording of one of rock'n'roll's biggest hits, "Louie Louie."

Members of the Kingmen, original artists on the 1963 hit, brought a \$1 million action against K-tel and several of its divisions, charging unauthorized use of the Kingmen name on the package. The LP, which was released last October on K-tel's Era label, contains a rerecording of "Louie Louie" by an original mem-

ber of the group, Jack Ely, who left the group in 1964.

In his Jan. 4 findings, Judge Leonard S. Brand said the Era album misrepresents the participation of the original Kingmen in the Ely rerecording, partly as a result of a legend on the package that reads: "These selections are rerecordings by the original artists." While Ely is an original member of the group that cut "Louie Louie," Brand noted that he "did not participate in any fashion with the other members of the band after his 1964 departure."

Although the group disbanded in 1967, Brand further noted that they continued to receive royalties from sales of the original "Louie Louie" recording, which he added, "appear to compete directly with '60's Dance Party' album produced by the defendants."

Judge Brand turned down the defendants' claim that the group disbanded in 1967, this constituted abandonment of any interest in the name Kingmen under the Lanham Act, a federal law that provides for the protection of the trademark of the Kingmen's performance. He said the plaintiffs are the victims of false representation in connection with any goods or services. Brand said the plaintiffs are not the owners of "marks" did not apply in the case of the Kingmen, since they continued from 1967 to the present to "promote their previously recorded album."

In listening to recordings by the Kingmen, Brand termed the group's sound "clearly a collective one. No one member of the group can be singled out as representing the essence of the Kingmen's performing style." He declared that the plaintiffs have standing to sue under the Lanham Act and that the defendants would make every effort to set the earliest possible trial date.

Chartbeat The Greatest Hits Of Joe Smith

By PAUL GREIN

Joe Smith scored 21 No. 1 hits in his 21 years in the record business, beginning when he joined Warner Bros. as national promotion manager in 1961. That's more number ones than the Beatles (20), Elvis Presley (18), the Supremes (12) or the Bee Gees (nine).

(In fairness it should be noted that while Smith beats the Beatles in terms of No. 1 singles, the Beatles were more successful than he at crossing over into motion pictures. The group made four films, to Smith's two, "FM" and "One Trick Pony." Then again, Smith is generally regarded as a more effective after-dinner speaker than say, George Harrison.)

Responsible for the moment the issue of who's bigger—Smith or the Beatles—here's a complete list of

- Smith's 21 No. 1 hits, first at Warner Bros., where he served as national promotion manager in the '60s before becoming executive vice president and then president, and then at Elektra/Aylum, where he was chairman the past seven years.
- "Crazy Little Thing Called Love," Elvis Presley, 1960, four weeks at No. 1.
- "Something Stupid," Nancy & Frank Sinatra, Reprise, 1967, four weeks.
- "Wind," the Association, Warner Bros., 1967, four weeks.
- "Another One Bites The Dust," Queen, Elektra, 1980, three weeks.
- "A Horse With No Name," America, Warner Bros., 1972, three weeks.
- "Savannah," Paula Clark, Warner Bros., 1965, two weeks.
- "I Love A Rainy Night," Eddie

- Rabbitt, Elektra, 1981, two weeks.
- "My Love," Paula Clark, Warner Bros., 1966, two weeks.
- "Lay Down On Me," Jimi Hendrix, Peacock & Mary, Warner Bros., 1969, one week.
- "Heartsache Tonight," the Eagles, Aylum, 1979, one week.
- "Everybody Loves Somebody," Dean Martin, Reprise, 1964, one week.
- "You've Got A Friend," James Taylor, Warner Bros., 1971, one week.
- "Heart Of Gold," Neil Young, Reprise, 1972, one week.
- "Hotel California," the Eagles, Aylum, 1977, one week.
- "These Boots Are Made For Walkin'," Nancy Sinatra, Reprise, 1966, one week.
- "Stranger In The Night," Frank

(Continued on page 48)

New CBS Unit For Computers, Video Games

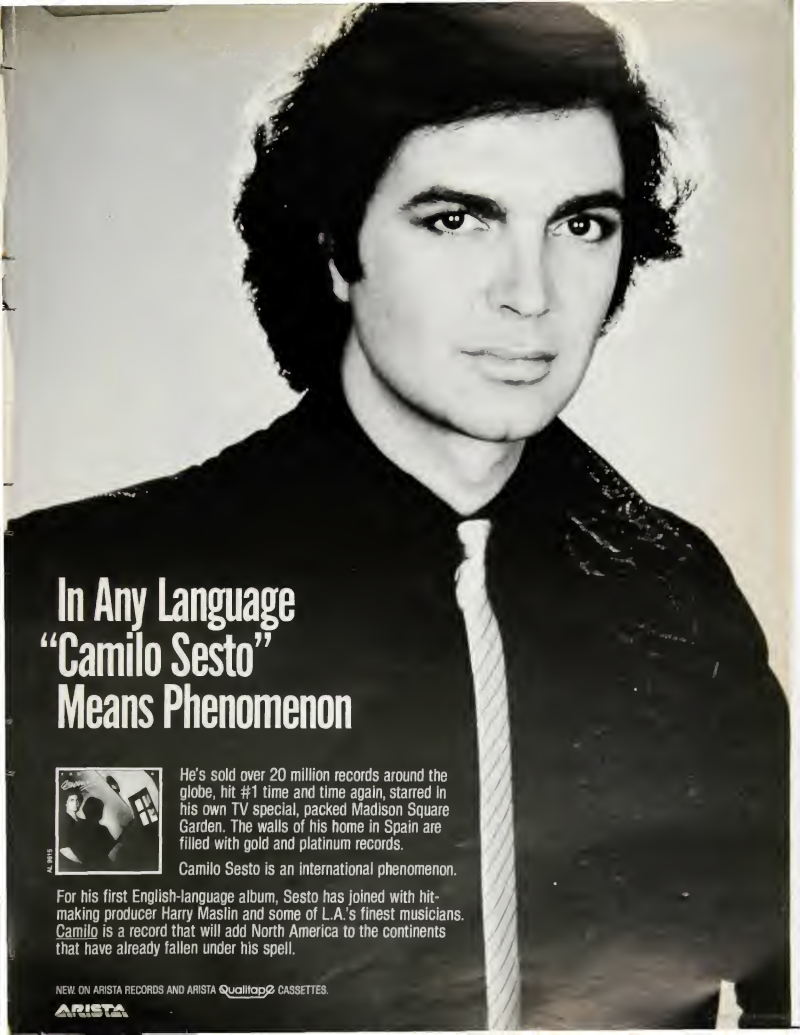
NEW YORK—CBS Records International and the CBS Toys Division have formed a new joint unit, CBS Software, to operate in territories outside the U.S., Canada, and Japan. It will internationally distribute video game consoles, cartridges and home computer software.

Products to be marketed initially by CBS Electronics will be created by CBS Video Games, CBS Software and Coleco Industries. It will also market product created under license from Bally, K-Byte, and others.

At least 20 games are expected to be introduced into the international market by CBS Electronics this year, compatible with Atari, Intellivision and Colecovision formats. CBS Software titles will be available on the Atari 400/800 and Vic 20 formats, with other formats to be added in the future.

CBS Toys International will conduct the affairs of CBS Electronics in France, Germany and Britain. Elsewhere (except Japan and Canada) they will be the responsibility of CBS Records International, which will also market CBS Electronics products to record retailers in

(Continued on page 74)



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Music Marts Growing, Says WEA's Ertegun

By MIKE HENNESSEY

NEW YORK — The international music industry should give pessimism a rest and recognize that the worldwide thirst for music in 1983 is greater than ever. Thus, Nesuhi Ertegun, president of WEA International, says the world music markets from his New York headquarters.

"Despite all the complaints about bad business," Ertegun says, "firmly believe that people like and listen to music more than ever. The best proof of this is the huge sales of blank cassettes around the world."

"What do people do with these cassettes? They make their own records. The consumer is now becoming a manufacturer — and this makes that the legitimate manufacturer is taking a beating."

"But while we must recognize the problems and do all we can to overcome them, we should not lose sight of the fundamental need for, and love of, music around the world. I travel non-stop, and I've recently been to Brazil, Korea, Japan, the Philippines and Europe. And I can tell you

that music is in greater demand than ever before."

Reviewing WEA's performance in 1982, Ertegun observes that talent has always been, and remains, the key to success in the music business. The WEA group did well last year, he says, with talent from its domestic labels breaking new ground internationally. Among them: Randy Crawford, Van Halen, Al Jarreau and Donald Fagen (Warner Bros.); Glenn Frey, David Lindley, Bobby McFerrin and Shalamar (Elektra/Asylum); and Robert Plant and Laura Bano (Atlantic).

Established artists like Rod Stewart, AC/DC, The Who and the Eagles, Linda Ronstadt and Crosby, Stills & Nash also sold well. From WEA International's own roster, there were hits by Chicago, which sold a million-plus singles and more than a half million albums; John Cougar; Ph.D.; whose debut single "I Wanna Be a Star" was a hit; and Donita Summer, whose mark.

(Continued on page 38)

WEA Australia Slashes Prices Across-The-Board Cuts Anger Label's Competitors

By GLENN A. BAKER

SYDNEY — WEA Australia has implemented an extensive across-the-board price cut on albums and cassettes, accompanied by a \$100,000 (Australian) print media and AM-FM radio advertising campaign. The move has antagonized a number of the label's competitors.

From the first day of 1983 trading, WEA albums and cassettes have been pegged down from their \$9.99 for LPs and \$7.99 for cassettes. Says label chief Paul Turner: "Essentially what we're doing is restructuring the recommended retail price of the industry. These prices are what consumers want to pay and, more importantly, what they can afford to pay. I believe the decrease in volume will force other companies to follow our lead."

Turner's main thrust with his new pricing policy is cassettes, which he sees as the future of the industry. "He cites a current sales ratio of 55/45 in favor of the disk, but predicts the balance will shift "dramatically" over the next two years. WEA's Queensland operation actually sold more tapes than records in 1982. Says Turner: "On current indications, we may not get a tape lye on blank software for some years, so I believe the best way to fight home tapes is commercially. At our new price, not that much higher than a decent blank, the kids get a good quality music tape and still have a few bucks left over to shove into video games."

Turner has also introduced an attractive "2 On 1" cassette line, featuring two albums on one tape for \$9.99. So far, 31 tapes have been released, covering artists such as Fleetwood Mac, Cold Chisel, Mental As Anything, Hall & Oates and the Eagles. He's currently awaiting clearance on 140 more albums to add 70 more double tapes to the range.

There's also the possibility that WEA will switch over to BASF chrome stock. "We want to bring the high-tech look to cassettes," he says.

The announcement of the WEA move was met with something

akin to incredulity by most of the Australian record business. Brian Smith, RCA managing director, angrily describes it as "heresy." Vowing he'll never follow suit, he adds: "In the current environment of declining sales, rampant inflation and more than 30% in sales tax, retailers are battling for survival. How can we expect them to support a program to sell product for less than the market can bear, especially when their costs are inflexible?"

"The volume increase would have to be unrealistically massive for WEA's price cutting to work. My

(Continued on page 36)

Aretha Franklin Highlights Talent Lineup At MIDEM

CANNES—Aretha Franklin will top the bill at the opening gala of MIDEM, Sunday (23) in the new Palais des Festivals. She is one of a strong contingent of U.S. artists scheduled to appear in MIDEM's four main galas.

Also appearing in the opening gala are America's Commodores and Melissa Manchester, Spain's Jose Luis Rodriguez and, from France, singer Julien Clerc and violinist Jean-Luc Ponty.

Featured in the second gala, Jan. 26, will be George Duke, Stanley Clarke and Jeffrey Osborne, together with Rickie Lee Jones, Evelyn King, France's Charlie Courcier and Italy's Umberto Tozzi.

The following evening will be a showcase for Jacques Higelin, the Gap Band, Lusa Brangan, Cheap Trick, Grichoul, and Germany's Nicole, winner of last year's Eurovision Song Song Contest. The final gala, on Jan. 28, will see B.B. King, Paul Simon, with support from Dave Brubeck and guitarist Pat Metheny.

It adds up to an unprecedented level of talent, according to Bernard Chevry, who has also re-

sponded in the 17th event in the series, to promptings from the French record industry that more MIDEM emphasis be put on giving new acts a chance to appear before an essentially international audience.

Newcomers will get their chance in the mammoth show to be staged on Jan. 24, which will feature Boston Gang, Nikka Costa (signed

(Continued on page 36)

German Publishers Facing Hard Times Optimistically

HAMBURG — West German music publishers are suffering from the effects of rising cassette sales and a tougher stance by authors on the length and terms of contracts. But the New Year finds them optimistic about business prospects, sharing a new optimism with publisher Hans Sikorski that "a music publisher with imagination and inventiveness will always have good chances, even in recession times."

Despite the threat to mechanical earnings, publishers have so far escaped the worst effects of the record industry's problems. For Sikorski's firm, 1983 will count among our best years ever. At Edition Mesel in Berlin, Trudi Mesel says: "Fortunately, we are not affected so much by falling sales and contract terms and some of those things, as we have built up a tremendous catalog of original copyrights comprising standards and evergreens in addition

to our normal hit repertoire." And Andreas Budde of Budde Music in Berlin, though accepting that turnover on mechanicals will decline, adds: "I don't think there are bad years to come for the publishers, though they may not become stronger. Generally I think they will be flexible enough to adjust to the changes in the market."

Josef Bamberg, head of UFA in Berlin, intends to make up for a possible drop in mechanicals with increased performing rights income.

"We expect a structural alteration of the music business in the German-language area, and with it a changed assignment of duties for the publisher in the promotion of German-speaking composers, lyricists and producers," he says. "More importance must be attached to the creative function in publishing Administrative collecting functions with

(Continued on page 39)

U.S. Acts Get Metronome Push

By WOLFGANG SPAHR

HAMBURG — Metronome Records is stepping up its promotional and marketing efforts on behalf of its international repertoire. Heimo Wirth, managing director, says that despite the continuing success of German-language "new wave" pop, "English-lyric material is set to win big status it previously enjoyed in the charts."

The Metronome campaign starts with a maxi-single series bannered "Mass Dancer," featuring major U.S. chart names. Top American talent is set for album and single releases over the next few months, and a tour by Kool & the Gang should

(Continued on page 39)

Tokens Help Boost U.K. Sales EMI Campaign Contributes To Strong Holiday Figures

By PETER JONES

LONDON — Gift tokens played a major role in generating good record and tape retail sales in Britain during the Christmas/New Year holiday period. Specifically, consumer interest was heightened by EMI Records' big-budget media campaign on behalf of tokens, a \$350,000-plus effort featuring label spokesman Cliff Richard.

Richard was pictured in full-page trade advertisements bannered "Guess what this man will be selling his fans for Christmas!" Then came a four-hour commercial television advertising campaign in which he extolled the "acceptability" of record tokens as festive season gifts.

Richard reiterated a personal message from the singer, saying: "I

know you know that there is a whole lot you can do to help the industry. Make sure you sell in many record tokens as possible this year. Help record tokens—help the music business, please."

John Wynn, general manager of EMI's record tokens division, accurately predicted at the launch of the campaign late September: "With Cliff Richard working on our behalf, more people than ever before are going to want tokens this year." Richard gave his services free, said Wynn. "To help the record industry and keep more gift money in the record business this Christmas."

Now, as the tokens are being redeemed in retail stores nationwide, dealers confirm—though EMI has no figures released to yet—that this aspect of the sales trade was well up

on 1981.

Virgin Retail chief says: "Some of our shops were inundated with requests for tokens, especially for the specially printed EMI lines with our own abstract designs printed on them."

The independent retail stores were similarly happy with the extra action created by the EMI advertising campaign, the first of this nature undertaken by the major U.K. record firms in North London, for instance, has been redeeming more than 100 pounds (\$160) a day in tokens since Christmas, and has sold more tokens than in previous years.

Initially, the HMV retail outlet in London's Oxford Street reports: "We always seem to redeem more tokens than we actually sell, which

(Continued on page 38)

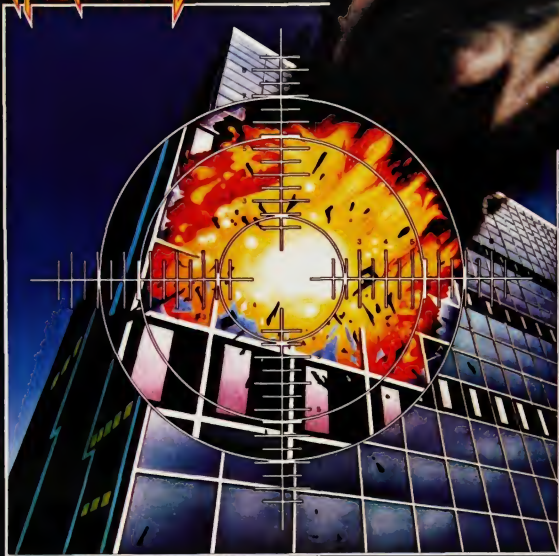
IMIC Agenda Meeting Set

CANNES—Billboard publisher Le Zito will be hosting an informal meeting of industry executives attending MIDEM here to discuss the agenda for Billboard's 13th International Music Industry Conference (IMIC), to be held at the Alvor Praia Hotel in the Algarve, Portugal, May 2-5. The meeting will convene in the Majestic Hotel at 10:30 a.m. Wednesday (26).

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- In-Store Promotion Throughout the Nation
- National Consumer Print Schedule
- Heavy Local Print Schedule
- Saturation of AOR radio
- 70 city arena tour



AFL13982



AFL13994



AFL13524

TOUR ITINERARY

- FEBRUARY**
- 16 Spokane Col
 - 17 Seattle Arena
 - 18 Portland Col
 - 19 Vancouver Col
 - 24 Bakersfield Civic Center
 - 25 Fresno, Siskiyou Arena
 - 26 San Bernardino, Orange Pavilion
 - 27 Phoenix, Veterans Col
 - 3 Des Moines, Veterans Col
 - 3 Rockford Metro Center
 - 4 Cincinnati Gardens
 - 5 Detroit, Cobo Arena
 - 11 Fort Wayne Memorial Col
 - 12 Indianapolis, Market Square Arena
 - 13 Evansville, Roberts Stadium
 - 17 Lansing Civic Center
 - 22 Saginaw, Mich., Wendler Arena
 - 23 South Bend, Ind., NDU Center
 - 24 Kalamazoo, Mich., Wing Stadium
 - 25 Pittsburgh Civic Arena
 - 26 Rochester, War Memorial Aud
 - 30 Milwaukee, Wis., Aud
 - 31 Omaha, Neb., Civic Center
- MARCH**
- 1 Cedar Rapids, Iowa
 - 2 Kansas City, MO, Municipal Aud
 - 3 St. Louis, MO, Checker Dome
- APRIL**

RCA
Records and Cassettes

E R



The New Album

Produced by Triumph & David Thoener
AFL-4382

- 8 Memphis, TN, Mid South Col
- 9 Norman, OK, Lloyd Noble Arena
- 10 Dallas, TX, Reunion Arena
- 11 Amarillo, TX, Civic Center
- 12 Lubbock, TX, Coliseum
- 13 Odessa, TX, Hector County Col
- 14 San Antonio, TX, Hemispheric Arena
- 15 Corpus Christi, TX, Col
- 16 Houston, Sam Houston Col
- 22 Los Angeles, Long Beach Arena
- 23 Sacramento Memorial Aud.
- 24 San Francisco Cow Palace
- 28 Hawaii, NBC Arena
- 30 Albuquerque, Tingley Arena
- 1 El Paso, TX, County Col
- 6 Providence, R.I., Civic Center Arena
- 7 Worcester, Mass., Centrum
- 8 Portland, Maine, Cumberland Center
- 11 Syracuse, NY, War Memorial Col
- 12 TBA
- 13 Buffalo, NY, Memorial Col
- 14 Glens Falls, NY, Civic Center
- 15 Baltimore, MD, Civic Center
- 25 Green Bay, Wis., Brown County Col
- 26 La Crosse, Wis., La Crosse Center
- 27 St. Paul, MN, Met Center
- 28 TBA



LOOK OF SUCCESS—Günter Hensler, left, PolyGram's president, congratulates Martin Fry, singer for the group ABC, after an appearance at the Palladium in New York, where they performed their single, "The Look Of Love."



FRIENDS IN LOVE—Bette Midler, who established herself as the Divine Miss M when her band leader was Berry Menlow in the early 1970s, surprised the singer during her New Year's Eve show at the Universal Amphitheatre in Los Angeles. They launched 1983 with a rendition of "Friends."



STONE ALONE—Ron Wood of the Rolling Stones holds court at Town Hall in New York during a seminar sponsored by the Learning Annex, a Gotham "night school." He presented slides of his family, performed on the harmonica and guitar, and showed a videotape of the Stones in concert.



BIFF SAYS THANKS—Tom Cunningham, center, program director for WPST-FM Trenton, and morning man Mark Shepperd, right, accept record plaques from Biff Kennedy, local promotion manager for Epic Records. The station received a gold album for Aldo Nova's debut Portrait disk and a platinum 45 for Survivor's "Eye Of The Tiger" on Scotti Brothers.



HONOR ROLL—Ervin Lilkei, left, the New York record wholesaler and composer, was given a citation for his efforts on behalf of hospitalized veterans at an Avery Fisher Hall concert in New York. He is joined by Ethel Gabriel of RCA Records, who helped produce the show. Lt. Col. Ronald McCowan, commander of the West Point Army Band, Benny Goodman, and Franklin Forsberg, the U.S. Ambassador to Sweden.



SHOCK THE ARTIST—Peter Gabriel, center, greets Rick Springfield, left, and guitarist Steve Hunter after a show at the Universal Amphitheatre in Los Angeles, where the Geffen artist performed selections from his "Security" LP. Springfield says he wants to record Gabriel's "I Go Fishing" on his next album.

STAY IN SCHOOL—Janet Jackson holds a proclamation recognizing her visit to Washington, D.C., on a "Commitment To Education" promotional tour of public high schools there. She is shown with Dr. Marilyn Brown of the D.C. Board of Education; Mayor Marion Barry; Katherine Jackson, her mother; and WKYS-FM program director Donnie Simpson.



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John Sebastian Quits Own Firm For New Format

PHOENIX Consultant John Sebastian is leaving his firm of Sebastian, Casey & Associates to develop a new format. Claiming to have come up with something unique that "does not exist anywhere in the country," Sebastian is understandably clove-mouthed about his plans. But he did say the format will be quite different from the AOR line he has been working in and consulting, it will be aimed at older demographics, it will use both new and old music; it will be available June 1.

Sebastian adds that there are "a couple of elements that I've copyrighted," and he says, "I wouldn't leave a lucrative company if I didn't believe this will succeed."

Sebastian's partner Steve Casey says he plans to continue the consultancy as Steve Casey and Associates. We'll be announcing expansion plans. The philosophy of the consultancy will not change," Casey says.

Casey's background includes research director at KHL Los Angeles, operations manager at KUPD Phoenix and music director at WLS Chicago. He was also director of music programming for MTV when it first went on the air.

Radio WPLJ Beats WAPP In N.Y. AOR Battle

By DOUGLAS F. HALL

NEW YORK No matter how one looks at the fall Arbitron book for this market, ABC's AOR outlet WPLJ is clearly the winner in the struggle for the rock audience.

With Doubleday's WAPP running commercials—just like most stations—they would go for a commercial-free introduction, the chief accomplishment of that station seems to be that it has broadened the listenership to AOR.

For the first time in its history, WPLJ's cumulative audience (those who tuned in for a period of at least five minutes during a week) topped the two million mark. "We have WAPP to thank for that," says WPLJ p.d. Larry Berger.

WPLJ finished the fall ratings with an overall share of 3.4, substantially ahead of WAPP's 3.1 and WNEW-FM's 2.1 (Billboard, Jan. 15). When these figures came out, Doubleday president Gary Stevens took pride in the fact that "WPLJ has a 10-to-one advantage over us in teens. We don't have or want teens."

But what should be pointed out is that WPLJ has an 18% to 16% advantage over WAPP among 18-plus listeners, a 13% advantage in the 18-34 age group and a 17% advantage in the 18-49 group. Among 18-plus,

WPLJ has a 3.0 share versus WAPP's 2.6. Among 18-34, WPLJ has a 7.1 versus WAPP's 6.3. In the 18-49 demographics, WPLJ has a 4.8 compared to WAPP's 4.1.

Berger attributes his success to consistency. "We knew for a year that we would go for a commercial-free format," he says. "WAPP debated their format in the beginning of the summer," and we knew we had a widely accepted product that was working. We reasoned that there was no reason to change."

Berger's strategy was to let WAPP grab listeners during the commercial-free summer and then wait for those listeners to come back when WAPP stopped its commercial-free programming. That's what he did, and that's essentially what happened, except that WAPP's impact on the market has been to expand AOR listening overall.

Carol Miller turns out to be the top rock in WPLJ, capturing 6.1 in the 7 p.m. to midnight ratings, which is an increase from 4.6 in the summer. Part of this rating belongs to Marc Copolla, who is on from 10 p.m. to 1 a.m.

Morning man Jim Kerr has the best Arbitron showing he's had since he's been with the station—and on and off that's nine years. Kerr won a 3.8 share, up from 2.4, and an average quarter hour listenership of 136,400, more than WAPP and WNEW-FM pull in combination.

Afternoon man Pat St. John scored a 4.9, up from 3.7, while Tony Pegg, who is on from 10 a.m. to 2 p.m., holds on with a 3.6, up a shade from 3.3 in summer.

Berger says the key to his programming is to be a station that is "reflective rather than a trend setter. We reflect the pop tastes of the moment. There is a place for trendsetters. I support WNEW-FM and WLIR in that regard."

Noting that he has been with WPLJ for eight and a half years, Berger notes that the station has been "working with listeners' tastes." "We used to play everything from Carly Simon to Harold Melvin & the Blue Notes, but now we're more strictly defined as AOR."



A GOOD OAK TIME—Ellen Silver of Harwood Productions chats with Richard Steadman, left, and William Lee Golden of the Oak Ridge Boys during a taping for the "Country Closeup" series at the group's studio in Hendersonville, Tenn.

Vox Jox Tanner Moves To WASH

By ROLYNE BORNSTEIN

After nine years with Y-100 (WHYY), Bill Tanner has exited his position as p.d. of the Miami-Fort Lauderdale facility, as well as his post as vice president of programming for Metroplex. Communications, to accept the program directorship of Metromedia's WASH-FM Washington, D.C. effective Feb. 1.

As for the direction WASH-FM will now take, p.m. Bill Kunkel says, "It's presumptuous to make any assumption at this time. Bill will have the opportunity to come in and assess the situation before any decisions are made. I'm delighted to have him here. I feel the time is right for a change, and I can promise you we will have a very exciting radio station and I don't use that term loosely." Former p.d. Bob Hughes is still with the station, looking over his options, which may include another position within the Metromedia organization. As for Y-100, assistant p.d. and longtime air staff Robert W. Walker is programming the station on an interim basis until a permanent replacement for Tanner is named. WASH has a 4.1 share in the latest Arbitron, a decline for the AC format from 5.2 in the summer and 5.4 a year ago.

In case you're wondering, Joe Casul, who was succeeded by Jay Thomas in the morning drive slot on

WKUT (Billboard, Jan. 15), is still with the station, having moved into the 10 p.m. to 2 a.m. slot, which had been handled by G. Keith Alexander. Alexander is doing weekend work. Also in New York, WPLJ is gaining some sex appeal, at least from 3 to 5 on Sunday mornings, as sex therapist Diane Harrington brings forth the real meaning of public affairs programming.

Jim Bocock leaves his post as p.m. of General Electric's WSIX-AM FM Nashville, to become the president of Blair Broadcasting of Florida as well as the g.m. of Blair's new acquisition, WFLA-AM-FM Tampa. Former WFLA g.m. Jerry Ahern remains with the facilities as station manager. Bocock is succeeded at WSIX by general sales manager Cecil Thomas, as local sales manager Beth Lewis becomes g.m.

With the sale of Metroplex's WFLX Miami to former WQBA Miami g.m. Herb Levin, who recently debuted "Musica Suave-WSUA" (just like it sounds) on the 1260 outlet, the WHYY calls became instantly available. And who is picking them up? WEEF-FM, Boston's CBS outlet, programmed by former Love 94 Miami p.d. Rick Peter.

(Continued on page 26)

FEW VISITORS AT BOOTHS

AM Stereo Developments Get Limited CES Interest

LAS VEGAS—AM stereo seemed to be the stepchild at the four-day Consumer Electronics Show here which closed Jan. 9. It was overshadowed by digital audio hardware and software, video games and personal computers, and there was little traffic at the booths devoted to AM stereo. But there were these developments:

• Harris promoted the use of its system at local station KORK and demonstrated its first integrated circuit receiving chip. It also announced that Harris signals can be received on chips previously built for the Magnavox system by National Semiconductor.

• Sansui unveiled a prototype set that will receive all four AM stereo systems, but the company did not disclose a price or commit itself to production.

• Motorola demonstrated its system using a 10-watt transmitter and

met with 40 receiver manufacturers.

• Magnavox touted its system with a demonstration of local station KJMI broadcasting in Magnavox stereo.

Harris also announced it would drop the royalty per set it would collect from licensees from 25 cents to 10 cents to spur production.

Motorola's Chris Payne said that chips for his company's system would be available in limited quantities for experimentation in a few weeks and production runs would be available in a few months.

Roger Burns, director of strategic planning for Harris, suggested that broadcasters rather than set manufacturers will determine which AM stereo system wins.

Leonard Kahn, who already has more than 30 stations broadcasting in the Kahn-Harless system and is manufacturing his own Stereo Stereo receiver, didn't attend the show.



SHOWTIME—38-Special producer Rodney Mills, left, asks lead singer Donnie Van Zant for an autograph prior to the AAA's group's New Year's Eve concert in Memphis, which DHR Broadcasting will live to 78 AOR stations. Van Zant is flanked by DHR producers Bob Kaminsky and Paul Zullo.

WINX Rockville: Small But Growing

By BILL HOLLAND

WASHINGTON—Tiny WINX, the 1kw Rockville, Md. station owned by United Broadcasting Co., really has nowhere to go but up. And it's doing just that, according to United's national program director John Moen.

So what's the big deal? Well, for one thing, WINX, which has been on the air since 1951, is located right in the center of Rockville, which happens to be the county seat of one of the richest counties in the entire country. Moen is sure WINX can tap into that affluent audience, especially those listeners between the ages of 35 and 54—36% of the population. "WINX is now a specialty act," says Moen, "an entertainment vehicle for a forgotten audience."

Up until a few months ago, the station thrived in the sub-basement of the ratings (it did none), with a loosely run oldies format. "I'd hear

Dean Martin back to back with 'The Letter' by the Box Tops. People didn't know what to expect," Moen says. "There was no definition."

Moen did some studying. He looked at what the 45-to-54s were listening to when they "formed their musical opinions in their mid-twenties." He looked at what kind of radio the 35-to-44s were listening to five to 10 years ago. He analyzed Al Ham's "Music Of Your Life" format, which has done well with older audiences, and the traditional AM MOR format. Here's what he came up with.

"Most of our projected audience was listening to the old top 40 or MOR formats when they were younger," Moen says. "Straightforward, no clutter. Now they've switched over, a lot of them, to country stations, and those country stations, doing what are unashamed and straightforward in their presentation. Some of the other listeners are

turning to easy listening stations."

His idea, then, was to take "a lot of the music from the '50s, '60s, and some from the '70s that's compatible to the 35-44s and the 45-54s, the dead ringers—Sinatra, Bennett, Stensand, the Lettermen—and re-release and speculate it we'll play the Muggs, an Elvis ballad thing, Ann Murray, Kenny Rogers. A core of about 600 songs, with no concessions," Moen explains.

Moen tagged the new WINX "The Station Of The Stars." He adds that the new audience "has a core of 45-54-year-old listeners. We're also sensitive to the 35-44s, and we should grab some of the 55-plus beautiful music and 'Music Of Your Life' listeners."

"I'm really enthused," he says. "So many programmers are resigned to not having answers for AM's plight other than country or news/folk. I hope they will now realize there are other successful alternatives."

JANUARY 22, 1983 BILLBOARD



GOOD DAY SUNSHINE—Tom Campbell, left, designer of Solar Genny One, the mobile solar electric generator designed to provide power for rock concerts and special events, explains its mechanics to Norm Pattis, president of Westwood One; Richard Kimball, vice president and director of artist relations; and Ty Braswell, West Coast director of Solar Lobby and the Center for Renewable Resources. The \$500,000 unit will be on hand at Billboard's Radio Programming Convention.



TOYS FOR TOTS—Joe Colombo and Diana Rix round up some of the 1800 worth of children's toys they collected in a benefit for needy kids in Lancaster, Pa. The WLAN-FM air personalities filled their carts with dolls, books and games in a 97-second run through the local Jamesway toy department.



NEW WARDROBE—Members of the Soul Sonic Force display their new KFRG T-shirts after a visit with the station's air personalities in San Francisco to promote their current Tommy Boy single, "Looking For The Perfect Beat."



BROTHER LEFTY TRIBUTE—Joe Sun, Dottie West, John Schneider, John Anderson and Shelly West, pictured from left, star in a 90-minute salute to Lefty Frizzell, recorded in Nashville and hosted by David Frizzell. DIR's Silver Eagle will broadcast the program Jan. 22.

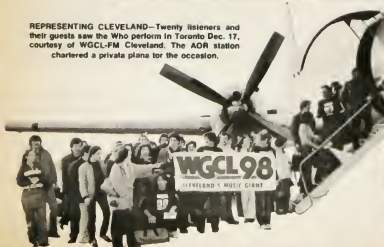


SILVER CELEBRATION—Atlantic's Gwen McCrae, right, celebrated the 25th anniversary of Narwood Productions, the radio syndication firm, with her manager, Shelly Kermer, labelmate Amy Kanter, Skitch Henderson and Teresa Brewer at a party in New York.



HOLIDAY CHEER—WPLX-FM air personalities Cathy Martindale and Danny McDuff, right, greet Bill Mack, left, and Ray Price during a visit to the country station in Fort Worth on Christmas Day.

REPRESENTING CLEVELAND—Twenty listeners and their guests saw the Who perform in Toronto Dec. 17, courtesy of WGCL-FM Cleveland. The AOR station chartered a private plane for the occasion.



PRE-EMINENCE FRONT—WYSP-FM Philadelphia not only broadcast the Who's last North American performance from Toronto Dec. 17, but also sent five listeners and their guests to see the show.

Pro-Motions

Nashville's KZ Comes Up With A Colorful Idea

We like a radio station whose management has a sense of humor. Perhaps that quality helps to explain the success of "The Official KZ Country Coloring Book," which WJZZ-WKZ-FM originally presented to its advertisers in Nashville as a Christmas present and is now giving away to listeners as part of a bumper sticker promotion.

KZ Country morning man Don Keith, who doubles as national program director for the Mack Sanders group, reports that the 15-page coloring book, which features pen and ink drawings of the station's staff, is now in its third print run, surpassing 5,000 copies. "We stole the concept from the sales brochure that came our way and adapted it to various people at the station," he explains. The unshaven news director, for example, is slumped at his desk, which is cluttered with coffee cups. The "creative copywriter" is wearing an ascot, a beret and sunglasses, while the "sales meeting" depicts a torture scene of whips and chains.

Keith, who developed the characterizations with Mack general manager Tom Weaver, knows how to poke fun at himself, too. He's shown standing next to the backside of a horse, accompanied by the caption, "One of these is our program director." A second sketch shows a circus clown at the mike with the tag, "This is our morning man. He thinks he's funny."

Listeners have been invited to color the book for the monthly prize of a KZ Country satin jacket, but Keith says that the entries are coming in slowly. "It takes a while to color the sucker," he notes.

• • •
WRKS-FM's "Stay In School" promotion is off to a promising start in New York.

The urban station, which brings a live act each month to the public high school in the metropolitan area with the most improved student attendance, sponsored a show last week at Taft High School in Brooklyn. The student population registered a 4% attendance increase during the month and will play host to the West End group Mahogany in late January.

Taft posted an 8.9% attendance jump in November, according to Gaal Tonnessen, who directs sales and promotion for the RKO outlet. December's winner is Sheephead Bay High School in Brooklyn. The student population registered a 4% attendance increase during the month and will play host to the West End group Mahogany in late January.

"We're promoting the idea that 'Kids' cares about your education and your future," says Tonnessen, who downplays the campaign's similarity to WBLS-FM's "On Time With Kenny Webb" promotion, which encourages attendance but stresses punctuality (Billboard, Nov. 27, 1982).

"We started working on this project in August, but it took until October to get clearance from the Board of Education," she notes. "If there is any similarity, it's that we probably conceived our campaigns at the same time. Anyway, school promotions are the natural thing to do in the fall."

(Continued on page 18)

NAB: Scrap The Codes

WASHINGTON: The National Assn. of Broadcasters has recommended scrapping its 30-year-old radio and television broadcast codes.

The action, announced Jan. 5 by

the NAB's code board, follows its voluntary suspension of the codes last March after a Justice Dept. antitrust argument that the NAB was dictating station commercial policy. "It's the final nail in the coffin," a

spokesperson in the NAB office of public affairs said.

The recommendation is sure to mean approval of the action by the NAB's board of directors later this month.

"The confusion caused by the Justice Dept.'s lawsuit requires that we

take time to assess the matter and review possible ways in which industry regulation may be able to serve the public interest in the future," said NAB President Edward O. Fents following the meeting. For now, he added, each station will become its own "sole judge of the broadcast policies it should follow."

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BRINGING THE HITS TO
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MOST POPULAR MUSIC
FOR YOUNG ADULTS.
FM103, WHERE THE HITS ARE
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HOT RADIO... HITRADIO!

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Mike Harrison

The Stage Is Set In Pasadena

Here on the eve of the Billboard Radio Programming Convention, set for Jan. 20-22 in Pasadena, last-minute developments and additions further enhance the already formidable schedule of events. (For the latest convention news update, see page one.)

Among them is the addition of Barry Mayo, program director of New York's successful urban contemporary WKRS-FM, to the lineup of key speakers who'll present their views at the dinner discussion sessions.

This is the first major gathering of the radio and record industries in almost half a decade, and perhaps the first such gathering of these forces to include significant participation by the news, talk, public affairs and college segments of radio. The stage is set for this conference to be a successful rallying point and informational kickoff for the combined audio arts/communications industries.

role within what's rapidly becoming a new era in broadcasting.

Radio programmers, administrators and talent face consuming issues, questions, problems and challenges at this crucial point in the medium's evolution. How these are dealt with will have far-reaching impact upon the face and fate of radio.

And the most pressing are:

- **The State Of Music:** Decreased sales and concert attendance, increased fragmentation, a strained relationship between the radio and record communities, overt racism, downgrading demographic changes and the breakdown of standard research methodologies are but a handful of overlapping factors which add up to one big, glaring possibility. That we are at the end of an era and stand at the brink of something overwhelmingly new that is likely to render most of our current musical notions, standards and practices obsolete. But whether this new scenario will be the dawn of a golden age or the early years of a devastating "dark ages" remains to be seen. No matter what, though, the radio and record fields must return to an environment of cooperation.

And the rising tide of unwarranted racial division in the airing and promotion of music must be exposed.

- **The Technology Explosion:** Satellites, digital recording, computers and exotic outside competition are pushing radio into a new sociological posture. And that translates directly into the need for new programming ideas and functions. But there is also the need for caution and preparation, because as exciting as this changed future might be, it offers a significant amount of blind alleys and misleading hope.

- **The Economy:** The sour marketplace has already delivered the music industry a severe blow, and radio is starting to feel the pinch. Things, unfortunately, might get worse before they get better, and radio must be prepared. The fate of narrowcasting, among other innovations, hangs in the balance.

- **Community Affairs:** At this point, there is documented evidence to confirm initial suspicions that the relaxation of FCC regulations will result in a decrease in news and public affairs content within the programming of music-oriented radio. Unfortunately, the past couple of years have seen a virtual bloodbath in this area, forcing some of the na-

tior's most in-tune journalists to leave our scene for other outlets. This terrible short-sightedness and a potentially tragic trend.

- **The Balance Between Art And Science:** Somewhere along the line, radio programming consciousness, which optimally is a delicate compromise between hardcore business and free-flowing humanism, drifted to an extreme business orientation at the expense of creativity and experimentation. The latter are the lifeblood of the "business" and must be restored to a position of influence.

See you in Pasadena! (And don't forget to bring your radios.)

Mike Harrison, producer, air personality and journalist, is president of Goodphone Communications in Woodland Hills, California and director of the Billboard Radio Programming Convention.

• Continued from page 17

"They all come on the program sooner or later," a bemused Floyd Vinton, the reverent host of "The Uncle Floyd Show," told Howard Stern of WNBC New York following Stern's guest appearance last week on the syndicated television series. Stern, the AC station's popular afternoon drive personality, produced a female marionette from a shopping bag and announced that he was using Floyd's animated hand puppets and crowfoot "right hand man," for palimony. "You're going to have to wait in line," Floyd snapped back. "There's another dummy ahead of you." The reference was to Joe Franklin, the venerable television host who threatened Floyd with a slender suit after his show was satirized on a recent program.

Stern thanked Floyd for extending him an invitation. "You're the only show in town that will have me," he lamented. Floyd told the laughing Stern that he was funnier

than Joey Adams, but that he told the same thing to Don Imus, "Don," a diplomatic Stern retorted, "if you're listening, you're the real star of the station. I'm nothing."

• • •

WGAR Cleveland reports that 212 listeners took advantage of its "Cab Call" campaign during a four-hour period on New Year's Eve. The AC station kept its switchboard open until 3 a.m. for people who were too drunk to drive home and then dispatched a yellow cab to pick them up. The KMVJ-FM/Pepsi-Cola 1983 Winter Festival starts next week in Logan, Utah, where the AC outlet holds an ice skating exhibition, a snow sculpture competition and a snow softball tournament, among other events. The Hooters, a local band from Philadelphia, will entertain blood donors next week during a drive for the American Red Cross at Ripley Music Hall. Sponsor WYSP-FM invited over 200 other local bands to participate as "guest hosts." 1 EO-SAKS

WKDA Nashville Goes 'New Rock'

NASHVILLE As it has periodically done before to elbow its way into this city's crowded radio marketplace, WKDA-AM has embraced what it hopes will be another up-and-coming format. It hinges on the "new rock" sounds of such acts as XTC, U2, the Waitresses, Duran and Missing Persons.

Program director Smokey Rivers says the station is billing its current sound as "Rock Of The 70s." Explains Rivers, "It's logical to make any format in this market without a unique format. KDA has had a history of being successful when it fills a void in the market." As evidence of this premise, he cites earlier pioneering moves into top 40 and country.

The first phase of the switch took place the week before Christmas, and, Rivers adds, "the format is still not 100% in place—there's been some delay in getting products." At present, there are 53 songs on the playlist, and Rivers says he expects it to get even longer. "We're trying to temper the new stuff with a little bit of the old stuff. But there's not a wealth of old material [in this format] to play. A lot of the music is available only as imports."

EDWARD MORRIS



Avond imitations: Live led in Black Sabbath's first live release. A specially priced two-record set, it features current versions of the group's greatest hits. It's the original Black Sabbath fans have been waiting for. Live led produced by Tony Iommi and Garry Butler on Warner Bros. Records and Cassettes. 1 23146

Most Added Records

The week's five most added singles at Billboard's reporting stations in each of four formats.

Title, Artist, Label	% of Billboard's radio panel adding record this week	% of Billboard's radio panel not reporting record	Key stations adding title this week include
HOT 100			
1 "It's Alright," Christopher Cross, Warner	53%	53%	KIQQ-FM, KRTH-FM, KUBE-FM, WWSN-FM, WZCZ-FM, KEEL-AM
2 "We've Got Tonight," Kenny Rogers & Sheena Easton, FMI America	38%	38%	KFJL-AM, WGLI-FM, KPXY-FM, WHYY-FM, WAAA-FM, WHYY-FM
3 "Breaking Up In Two," Joe Jackson, A&M	30%	45%	KLBE-FM, WCAI-FM, WBZZ-FM, WZLB-FM, WKTI-FM, WBQO-FM
4 "You Are," Lionel Richie, Motown	23%	62%	KRLA-AM, WHYY-FM, KFEL-AM, WRQX-FM, WQXI-FM, KOFM-FM
5 "Hungry Like The Wolf," Duran Duran, Capitol	19%	49%	KIQQ-FM, CKI-FM, WZCZ-FM, KINS-AM, WHYY-FM, KBEQ-FM
BLACK			
1 "Fall In Love With Me," Earth, Wind & Fire, ARC/Columbia	58%	58%	KDAY-AM, KGFJ-AM, WDMA-AM, WVEF-FM, WQXI-FM, WJMR-AM
2 "The Made Love To You A Thousand Times," Smokey Robinson, J&M	47%	47%	KGFJ-AM, WZEN-FM, KRNB-FM, WAMO-FM, WJMR-FM, WAIL-FM
3 "You Are," Lionel Richie, Motown	41%	49%	WVEF-FM, WAIL-FM, WJPC-AM, WAMO-FM, WJHR-FM, KGFJ-AM
4 "Let Love Shine," Skyy, Salsoul	27%	36%	WIMO-AM, KGFJ-AM, WAMO-FM, KAPE-AM, WESL-AM, WANT-AM
5 "Billie Jean," Michael Jackson, Epic	26%	32%	KGFJ-AM, WIGO-AM, WTMP-AM, WEAS-AM, WWTN-AM, KOKY-AM
COUNTRY			
1 "You Don't Know Love," Janie Fricke, On Me!, George Jones, Epic	39%	54%	KIKK-AM, WMC-AM, KVEG-AM, KNEB-FM, KYET-AM, WZZL-FM
2 "Shine On (Shine All Your Sweet Love On Me!)," George Jones, Epic	33%	73%	KHLA-AM, KGA-AM, WONE-AM, KNEB-FM, WDOO-AM, KYET-AM
3 "When I'm Away From You," Bellamy Brothers, Elektra/Curb	32%	73%	KIAC-AM, WHIK-AM, WDGY-AM, KGA-AM, WONE-AM, KNEB-FM
4 "Swingin'," John Anderson, Warner Bros.	32%	72%	WPLO-AM, KVEG-AM, KGA-AM, WWW-FM, KYOO-AM, WHOO-AM
5 "My First Taste Of Texas," Ed Bruce, MCA	32%	32%	KLAC-AM, KIKK-AM, WMC-AM, KSOP-AM, KYET-AM, WKSI-AM
ADULT CONTEMPORARY			
1 "It's Alright," Christopher Cross, Warner	30%	30%	KPPL-FM, KXII-AM, WTML-AM, KMBZ-AM, WYEN-FM, WWSB-AM
2 "I'm Alive," Neil Diamond, Columbia	23%	53%	WCOO-AM, WYFN-FM, WSM-FM, KSL-AM, KLTE-FM, KRNT-AM
3 "You Are," Lionel Richie, Motown	23%	49%	WTML-AM, WASH-FM, KNBR-AM, WMBZ-AM, WYRR-FM, WGY-AM
4 "It Might Be You," Stephen Bishop, Warner	23%	37%	KXII-AM, WTML-AM, WYRR-FM, KOY-AM, KOMO-AM, KRNT-AM
5 "We've Got Tonight," Kenny Rogers & Sheena Easton, FMI America	23%	23%	WCOO-AM, WYRR-AM, KMBZ-AM, WYRR-FM, KFY-AM, WMAZ-AM



RECORD COLLECTORS! TRIVIA BUFFS! NOSTALGIA FANS! RADIO PROGRAMMERS.. AND EVERYONE INTERESTED IN MUSIC PAST AND PRESENT!

BILLBOARD'S RESEARCH AIDS PACKAGES compiled from Billboard's Charts have been prepared for radio programmers, record buff, oldies collectors...they are essential for anyone involved in pop, country, soul, adult contemporary, classical, jazz, gospel—all areas of music!

WHAT'S AVAILABLE?

NUMBER ONE RECORDS (any package listed with the number "1"):
A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label—in order of issue date.

TOP TEN RECORDS (any package listed with the number "2"):
A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

TOP RECORDS OF THE YEAR (any package listed with the number "3"):
A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

POP SINGLES

- | | | |
|-----|---|---------|
| A-1 | Number One Pop Singles, 1941 through Present | \$50.00 |
| A-2 | Top Ten Pop Singles, 1947 through Present | 50.00 |
| A-3 | Top Pop Singles of the Year, 1946 through Present | 50.00 |

POP ALBUMS

- | | | |
|-----|---|-------|
| B-1 | Number One Pop Albums, 1947 to Present | 50.00 |
| B-2 | Top Ten Pop Albums, August 1948 to Present | 50.00 |
| B-3 | Top Pop Albums of the Year, 1956 to Present | 50.00 |

COUNTRY SINGLES

- | | | |
|-----|--|-------|
| C-1 | Number One Country Singles, 1948 to Present | 50.00 |
| C-2 | Top Ten Country Singles, 1948 to Present | 50.00 |
| C-3 | Top Country Singles of the Year, 1946 to Present | 50.00 |

COUNTRY ALBUMS

- | | | |
|-----|---|-------|
| D-1 | Number One Country Albums, 1964 to Present | 25.00 |
| D-2 | Top Ten Country Albums, 1964 to Present | 25.00 |
| D-3 | Top Country Albums of the Year, 1965 to Present | 25.00 |

SOUL (RHYTHM & BLUES) SINGLES

- | | | |
|-----|---|-------|
| E-1 | Number One Soul Singles, 1948 to Present | 50.00 |
| E-2 | Top Ten Soul Singles, 1948 to Present | 50.00 |
| E-3 | Top Soul Singles of the Year, 1946 to Present | 50.00 |

SOUL (RHYTHM & BLUES) ALBUMS

- | | | |
|-----|--|-------|
| F-1 | Number One Soul Albums, 1965 to Present | 25.00 |
| F-2 | Top Ten Soul Albums, 1965 to Present | 25.00 |
| F-3 | Top Soul Albums of the Year, 1966 to Present | 25.00 |

ADULT CONTEMPORARY SINGLES

- | | | |
|-----|---|-------|
| G-1 | Number One Adult Contemporary Singles, 1961 to Present | 30.00 |
| G-2 | Top Ten Adult Contemporary Singles, 1961 to Present | 30.00 |
| G-3 | Adult Contemporary Singles of the Year, 1966 to Present | 30.00 |

CLASSICAL ALBUMS

- | | | |
|-----|---|-------|
| H-1 | Number One Classical Albums, 1969 to Present | 20.00 |
| H-2 | Top Ten Classical Albums, 1969 to Present | 20.00 |
| H-3 | Top Classical Albums of the Year, 1969 to Present | 20.00 |

JAZZ ALBUMS

- | | | |
|-----|--|-------|
| I-1 | Number One Jazz Albums, 1969 to Present | 20.00 |
| I-2 | Top Ten Jazz Albums, 1969 to Present | 20.00 |
| I-3 | Top Jazz Albums of the Year, 1969 to Present | 20.00 |

*GOSPEL ALBUMS (Spiritual & Inspirational) NEW ITEM

- | | | |
|-----|--|-------|
| K-1 | Number One Gospel Albums, 1974 to Present | 15.00 |
| K-2 | Top Ten Gospel Albums, 1974 to Present | 15.00 |
| K-3 | Top Gospel Albums of the Year, 1974 to Present | 15.00 |

GREATEST HITS

- | | | |
|---|---|-------|
| L | Top 1000 Greatest Hits of All Time, 1956-1977 (1978-Present Top 100 Included) | 75.00 |
| L | Year-end Issue—"Talent In Action" (Limited Stock Available) | 7.00 |
| M | Bicentennial Issue—"Music/Records/200"—History Of The Music/Record Industry (Limited Stock Available) | 25.00 |

NOTE: Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at \$5.00 each. Photo-copies of individual weekly charts are available as follows: 1 to 4 pages: \$1.50 per page, 5 or more pages: \$1.00 per page.

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(sorry there is no billing available for this service).



Brother Lefty A MUSICAL TRIBUTE TO LEFTY FRIZZELL

Hosted by Brother David Frizzell

**JANUARY
22**

Special Guest Performances by:

(In alphabetical order)

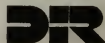
John Anderson
Moe Bandy
The Burrito Brothers
David Allan Coe
Alan Frizzell
Merle Haggard
Roy Horton
Ferlin Husky
Eddie Raven
John Schneider
Whitey Shafer
Joe Sun
Dottie West
Shelly West



The Silver Eagle presents an hour and a half of songs written by country legend Lefty Frizzell, performed live in a special Silver Eagle guitar-pullin' jam session in Nashville on the night of Lefty's induction into The Country Music Hall of Fame. Hosted by David Frizzell, this program features a rare interview with Lefty and, from David's personal collection, the radio debut of an original demo recording of Lefty's perennial classic "If You've Got the Money, Honey, I've Got the Time."

A very special edition of The Silver Eagle—Be sure to join the stars of country music on January 22 for a family affair: **Brother Lefty—A Musical Tribute**. On over 400 of America's top country stations via the ABC Entertainment Network.

Produced by
DIR Broadcasting



RADIO abc
Networks

Tune into the Future of Rock & Roll on

The week of
JANUARY 17

Embarking on the first major tour of '83, Petty talks about his new album and his relationship with his fans.



Tom Petty



Joe Strummer
of The Clash

Reveals the secrets behind his recent disappearance.

Tells why the **Stray Cats** had to go to England to make it in America.



Brian Setzer
of The Stray Cats

Join **Lisa Robinson**, the rock journalist Rolling Stone called "America's most influential rock byline," and her guests the week of January 17 for *The Inside Track*, a 90-minute monthly special.

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MAY 18-20 IN NEW YORK

Second Int'l Festival Set

NEW YORK: The International Radio Festival of New York, a competition for programming, promotion and advertising, has set May 18-20 for its second annual award cere-

monies and program activities.

The event, which began last year as an outgrowth of the International Film & TV Festival, is open to radio stations, groups, networks, produc-

ers, syndicators, ad agencies, clients and others involved in programming and advertising.

Festival president Gerald Goldberg says that Mike Hauptman, ABC Radio Enterprises vice president, will again chair the panel of judges and advisors. This panel includes Gary Berkowitz, operations

manager of WROR Boston, Joe Dorton, president of the Gannett Broadcasting Group radio division; Mike Eskridge, president of NBC Radio; Dick Harp, president of Group W Radio; and Bob Hooking, president of CBS Radio.

(Continued on page 68)

MONTH-TO-MONTH RESUSCITATION



Tune in to MUSICIAN every month and turn on to the most varied music format available. Every issue of MUSICIAN Magazine brings you more in-depth coverage of new music than you could hear all year. Unlike other music publications, we don't talk about today's

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YesterHits

HITS FROM BILLBOARD 10 AND 20 SINGLES-10 YEARS AGO

- 1 You're So Vain, Carly Simon, Elektra
 - 2 Superfly, Steve Wonder, Tamla
 - 3 My & Me, James, Billy Paul, Philadelphia International
 - 4 Casablanca Rock, Elton John, MCA
 - 5 Your Warm Don't Dance, Ken Loggins & Jim Messina, Columbia
 - 6 Ruckin' Paumotuwa-Rouge Boogie Fluo, Johnny Rivers, United Artists
 - 7 Clair, Gilbert O'Sullivan, MAM
 - 8 Superfly, Curtis Mayfield, Curtom
 - 9 Why Can't We Love Together, Timmy Turner, Glade
 - 10 Oh Babe, What Would You Say, Hurricane Smith, Capitol
- POP SINGLES-20 Years Ago
- 1 Go Away Little Girl, Shiva Lawrence, Columbia
 - 2 Teldar, Tornadoes, London
 - 3 Metal Happiness, Brook Benton, Mercury
 - 4 Tall Men, Eddies, United Artists
 - 5 The Night Has a Thousand Eyes, Bobby Vee, Liberty
 - 6 Lambie Back, Chubby Checker, Parkway
 - 7 Two Lovers, Mary Wells, Motown
 - 8 My God, Paul Peterson, Capricorn
 - 9 Pagano The Italian Mosaic, Lou Monte, Reprise
 - 10 Hey Paula, Paul & Paula, Philips

TOP LPs-10 Years Ago

- 1 We Sereets, Carly Simon, Elektra
- 2 Rhymes & Reasons, Carole King, Ode
- 3 The World Is a Ghetto, War, United Artists
- 4 One Man Dog, James Taylor, Warner Bros.
- 5 Living in the Past, Jethro Tull, Chrysalis
- 6 Seventh Sojourn, Moody Blues, Threshold
- 7 Tommy, London Symphony Oche & Chamber Choir w/Guest Soloists, Decca
- 8 Catch Bull at Four, Cat Stevens, A&M
- 9 Homecoming, America, Warner Bros.
- 10 Hot August Night, Neil Diamond, MCA

TOP LPs-20 Years Ago

- 1 The First Family, Vaughn Meader, Cadence
- 2 My Son, The Folk Singer, Allan Sherrman, Warner Bros.
- 3 Peter, Paul & Mary, Warner Bros.
- 4 Jazz Sambo, Stan Getz & Charlie Byrd, Verve
- 5 West Side Story, Columbia
- 6 Gershwin's Great, Live! Presley, RCA
- 7 I Left My Heart in San Francisco, Tony Bennett, Columbia
- 8 Modern Sounds in Country & Western Music, Vol. 2, Ray Charles, ABC-Paramount
- 9 Pagano, The Italian Mosaic & Other Italian Folk Songs, Lou Monte, Reprise
- 10 Stop The World-I Want To Get Off, Original Cast, London

COUNTRY SINGLES-10 Years Ago

- 1 Soul Song, Jon Shimprey, Dot
- 2 Old Dogs, Children & Walrusman Wine, Tom I Hall, Mercury
- 3 She Needs Someone To Hold Her, Conway Twitty, Decca
- 4 She's Got To Be A Saint, Ray Price, Columbia
- 5 Lavin' On Back Street, Mel Street, Metroville Country
- 6 I Wonder If They Ever Think Of Me, Merle Haggard & The Strangers, Capitol
- 7 Love's The Reason/Janetisnow Ferry, Larry Tucker, Columbia
- 8 Do You Know That It's Like To Be Lonesome, Jerry Wallace, Decca
- 9 A Picture Of Me (Without You), George Jones, Epic
- 10 Raised A Little Lynn, Decca

SOUL SINGLES-10 Years Ago

- 1 Superstition, Steve Wonder, Tamla
- 2 Why Can't We Love Together, Timmy Turner, Glade
- 3 The World Is a Ghetto, War, United Artists
- 4 Trouble Man, Marvin Gaye, Tamla
- 5 Superfly, Curtis Mayfield, Curtom
- 6 I Got A Bag Of My Own, James Brown, Polydor
- 7 Me & Me, James, Billy Paul, Philadelphia International
- 8 Love Jones, Gutter Sista of Darkness, 20th Century
- 9 I'll Be Your Shelter (In Time of Storm), Luther Ingram, Koko
- 10 Gonna Be A Star (In Time of Storm), Spinners, Atlantic



Out Of The Box

HOT 100/AC

LOS ANGELES "If my ears are correct," says KHS-FM music director Mike Schafer, "Michael Jackson's 'Billie Jean' is going to the top of the charts. I rank it up every chance I get. The bass line, the lyrics, they're just incredible. I'm telling you, it's a mutha!" The Epic single isn't the only record that's bulleting on Schafer's playlist. He feels that the "Hins new single," "Put Another Dime In The Jukebox," (O Records) is "a sleeper with the potential of another 'Mickey.' I keep telling the label to stick with it." And he relates well to the Pretenders' invocation of Sam Cooke on their new "Sire single," "Back On The Chain Gang," noting that "the more we play it, the more we like it." The programmer is also behind the Jacksons' "Breaking Us In Two" (A&M) and "One On One," the new Hall & Oates 45 (RCA).

AOR

ALBANY "I grabbed me right away," WQBX-FM program director John Campbell says of the Netscape debut disk, "Go To The Line" (Sire). "The staff really enjoys 'Same Situation' for its sound and hook, and 'Little Too Long' because it makes such a quick impact."

Cooper also likes the feel of "Jeopardy," the Greg Kohn Band's new, Elektra 12-inch single, for its mid-tempo dance groove, and "Forever More" by the Blue Belts (Decca import), which portends "the sound of British pop for '83." Now that Culture Club's "Do You Really Want To Hurt Me" has reached "the saturation point," he adds that their new Epic single, "Time (Clock Of The Heart)," "gives them a good second kick. It's a lovely song."

BLACK/URBAN

BUFFALO—Lee Zimmerman, program director of WBLK-FM, promises "unusual directions" for its listeners with new music by Neil Young and Rick Ocasek on Geffen Records. He's playing "Transformer Man," "Computer Age" and "We're In Control" from the former's "Trans" LP, and "Jimmy Jimmy" from Ocasek's "Beatitude" disk. "I feel very strongly about these records," he states. "They reflect a cultural phenomenon, a real enlightenment that's taking place, part of a trend that's bringing an important musical gap. Neil's record is the surprise because it really grooves, and 'Jimmy Jimmy' would make a great 12-inch dance record. At the right moment of the day, its sleaze is just perfect." Zimmerman is also enthused about Heaven 17's "Let Me Go" (Arista). "Everything about them turns me on, especially the sensitive vocals and brilliant orchestral arrangements. It's as subtle and sophisticated as the best of ABC and Human League."

COUNTRY

CHILLICOTHE, Ohio—Hank Williams, Jr. is running "neck and neck" with Conway Twitty and Mickey Gilley as WBBX-FM's favorite male artist, according to program/music director Tonda Vanover, who likes the singer's new Elektra single, "Gonna Go Home Tontine." "It's a lively tune about cruising, and the Bama Band, his accompanists, sound superb," she says, noting that their new single, "Dallas" (A&M Records), is "a slow dance tune reminiscent of the Gatlin Brothers." Vanover adds that listener support is building for Tammy Wynette's "A Good Night's Love" (Epic) and Larry Gatlin's "Almost Called Her Baby By Mistake" (Columbia). LEO SACKS

• Continued from page 15

For those of you who bet that KXN-FM would become Los Angeles' Hit Radio outlet, guess again. The new format is the same format—Middle Earth, 1983's "The Hit men of a beat, vitality and energy," says g.m. Bob Nelson, who first debuted the format 10 years ago, now on KXN. One change is the addition of live air personalities as the station completes the transition from automation. Neale Blase from KWTW does mornings; Dave Hall, who's been with the station for several years, handles 9 a.m. to noon. Noon to 4 p.m. is hosted by former KHIS evening jock Laurie Allen. David Cheney from KEZY Anaheim does afternoons, and evenings are handled by another former KEZY staffer, Pete Harmon. Dan Lopez from WKLT Winston-Salem does overnights, and weekends include Frank de Sautin from KWTW. Phil Hendrie from San Diego's KGB, Joe Reiling from KMET and KLOS and Rick Hunter from KCBS-FM New York. Rumbling and grumbling around KRLA Los Angeles have Humble Harv out and Mucio Morales doing the 7 to 11 p.m. shift as of this week.

Some changes at WHAS Louisville, as Jerry David Meloy, who was p.d. before taking a leave of absence due to a lengthy illness, returns to the station this week as director of special projects. His former post has been divided into two positions, with Brenda Boden becoming the director of operations, and g.m. Mike Crumshank looking for someone to handle the programming aspects.

KIKK (KICK-104) has some new personalities in Davenport. Sue Chesnow, who did mornings at WSPX Stevens Point, Wis., joins as midday, and Jerry "The Frenchman" Pelletier segues over from the week-end shift at KSTT into the 7 to mid-night slot.

Jason Kase, assistant p.d. at KJX-106 (WPKX), Metropoles' D.C. country outlet, has been named music director and moves from the evening shift to afternoon drive. He replaces Jerry Paxson, who exits the station. K-Country in Birmingham (WKKK) has a new p.d. and m.d., replacing Tommy Hayes, who left the Mack Sanders station to pursue those infamous "other interests." According to national p.d. Don Keith, Bob Sterling, who had been doing mornings on WRKK's AM affiliate, WVOK, becomes the new p.d., and K-Country morning man

Vox Jox

Steve Atkins takes over as music director

Changes at the Evansville market as the new W510 Owensboro, which changed to a Hot 100 format last summer, names midday personality and former production director Chris Taylor as p.d. Afternoon jock Bob Lindsey becomes assistant p.d., while music director Steve Cooke gets some help in the form of night jock "Fast Eddie" Ashton, who becomes assistant music and research director. Former p.d. Kirk Kirkpatrick becomes the director of marketing and promotion for WSTO's parent company, Owensboro On The Air, Inc. The new p.d. and m.d. at KZAN-FM in Ogden/Salt Lake City is David B. Smith, who returns his afternoon drive airshift. Jim Mickelson is the new midday jock, Mike Martin handles evenings, and Tom Lindgren does mornings as

the station moves from "continuous" country to personality country.

Mail Mangas moves from overnights to 7 p.m. to midnight on WWHB, Hampton Falls, N.Y. Mangas replaces Robin Randy Johnson, who exits the AC facility. Ken Davies, the programming assistant at WNGS (WINGS 92-FM) West Palm Beach, moves into the midday shift, replacing Michelle Lee, who's back on weekends.

And from the "I didn't know that" department: WCMS Norfolk country personality Brad Carter has started a comedy series. It's called "Professional Cheap Comedy," and if you'd like a sample you can write him at PO Box 6344, Virginia Beach, Va. 23464. As Brad has always been a few cents short of a six-pack, it should be worth a 20-cent stamp.

(Continued on page 68)

KQAK San Francisco Goes Solar

SAN FRANCISCO—KQAK-FM became the first major-market station to be powered by the sun when the Solar Genency mobile generator, owned and operated by the Solar Lobby's Center For Renewable Resources, was employed from 5:30 a.m. to 10:30 p.m. Dec. 1. The five hours estimated in the first national solar-powered broadcast, a satellite feed of "Rockline" to 27 stations from Los Angeles. Part of this show, an interview with promoter Bill Graham, originated from KQAK.

The event was coordinated through the Bay Area-based Radio Organized for Solar Energy (ROSE), which last spring

launched an AOR campaign to supply stations with pro-solar spots made by top artists (Billboard, Apr. 17). Paul McNabb of the organization says that ROSE is now gearing up for a spring 1983 campaign in which the organization will tour the country with the solar generator to connect it up for similar one-hour broadcasts at major stations. McNabb says that a KMET-FM Los Angeles broadcast is scheduled for this month, and that the generator (financed by James Young of Styx, which inaugurated its use in the recording studio) will also power the mixing sessions for Jackson Browne's next LP.

BILLBOARD RADIO JOB MART

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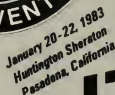
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THURSDAY, January 20, 1983

10:00am- 6:00pm Registration
7:30pm- 9:30pm Welcoming Reception
10:00pm-11:30pm "Radio & Record Industry Hearing
on Album Tracking & Home
Taping"

FRIDAY, January 21, 1983

8:00am - 9:00am	Continuing Breakfast
8:30am - 5:30pm	Registration
9:00am-10:00am	"Radio's Role in the Job Descriptions"
	EARSHOT: Life Attitude Toward News
9:00am-10:15am	"Radio And Records Industry Relations"
10:15am-11:45am	EARSHOT: The State of Radio
10:30am-11:45am	FREE TIME
11:45am - 1:00pm	"The Truth About Journalism Sound, Image, Crossover"
1:00pm- 2:15pm	EARSHOT: Job Science (Including Dealing With Consultants)"
2:30pm- 3:30pm	"Plain Talk About New Technology"
2:30pm- 3:30pm	EARSHOT: Developing Better "Network Relations"
3:45pm - 4:45pm	"Old-Timers' Radio"
3:45pm - 5:00pm	"The Future of Radio"
5:00pm - 6:00pm	"The New and Public Airperson"
5:00pm - 6:00pm	Music and Social Services
6:00pm - 6:30pm	FREE TIME
6:30pm - 7:00pm	Generacy Dinner Session with Guest Speakers
7:00pm - 8:00pm	THE ALBUM NETWORK: "Rock Radio Seminar"

Prices and specifications are subject to change without notice.

SATURDAY, January 22nd

8:00am- 9:00am	Continental Breakfast
9:00am- 9:30pm	Registration
9:00am-10:00am	"The Music Panel: The State of Popular Music"
	"Legal Questions Affecting News"
9:00am-10:15am	"The New Attitude Towards Radio Promotion"
10:15am-11:45am	EARSHOT "The State of Radio Journalism"
	FREE TIME
11:45am- 1:00pm	"Air Personalities: What Are They And Where Do They Come From?"
1:00pm- 2:15pm	EARSHOT "The News Director As Executive"
	"Consultants: Who Are They And What Do They Do?"
2:30pm- 3:30pm	EARSHOT "Secrets Of The Newsroom Revealed"
3:45pm- 4:45pm	"Networks and Syndicators: The New Programming Force"
4:45pm- 5:30pm	"Talk Radio"
5:30pm- 6:00pm	"View From The Top"
6:00pm- 8:00pm	"The Ear & Gone Tomorrow: Reaching Audience Through Effective Advertising"
	FREE TIME
8:00pm- 11:00pm	General Dinner Session with Guest Speakers
11:00pm- 7:00pm	Open Rap Session

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Rock Albums & Top Tracks

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Rock Albums

Top Tracks

1	2	3	4	5	6	ARTIST—Title Label	WEEKS AT #1
1	11	TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet	1	11	DURAN DURAN—Hungry Like The Wolf, Capitol		
2	2	PHIL COLLINS—Hello, I Must Be Going, Atlantic	2	1	TOM PETTY AND THE HEARTBREAKERS—You Got Lucky, Backstreet		
3	5	BOB Seger—The Outlaw, Capitol	3	2	GOLDEN EARRING—Twilight Zone, 21 Records		
4	8	WABY HAGAR—3 Lock Box, Geffen	4	6	LEO ZEPPELIN—Dancing, Swan Song		
5	11	PAT BENATAR—Get Nervous, Chrysalis	5	7	PAT BENATAR—Looking For A Stranger, Chrysalis		
6	9	DURAN DURAN—Carnal, Capitol	6	7	SAMMY HAGAR—Your Love Is Driving Me Crazy, Geffen		
7	30	MEN AT WORK—Business As Usual, Columbia	7	14	SAMMY HAGAR—Remember The Heroes, Geffen		
8	10	THE FIXX—Shattered Room, MCA	8	15	THE PRETENDERS—Back On The Chain Gang, Set		
9	12	GOLDEN EARRING—Out, 21 Records	9	12	FRANK MARINO—Strange Dreams, Columbia		
10	38	TRIUMPH—Never Surrender, RCA	10	8	PHIL COLLINS—I Don't Care, Atlantic		
11	14	THE PRETENDERS—Back On The Chain Gang, Set (45)	11	3	SAGA—On The Loose, Portrait		
12	9	NIGHT RANGER—Down Patrol, Boardwalk	12	13	ROBERT PLANT—Far Past, Swan Song, Import		
13	26	RIC OCEASER—Buddhate Gelfin, Elektra	13	19	BOB SEGER AND THE SILVER BULLET BAND—Hell Me Away, Capitol		
14	28	NEIL YOUNG—Trans, Geffen	14	8	THE FIXX—Stardust Of Fall, MCA		
15	8	LEO ZEPPELIN—Code, Swan Song	15	9	NIGHT RANGER—Don't Tell Me You Love Me, Boardwalk		
16	11	SAGA—Words Apart, Portrait	16	2	VANDERBORG—Burning Heart, Atlantic		
17	15	STRAT CATS—Built For Speed, EMI America	17	28	BOB SEGER AND THE SILVER BULLET BAND—Ever Now, Capitol		
18	13	SUPERTRAMP—Famous Last Words, A&M	18	11	NEIL YOUNG—Little Thing Called Love, Geffen		
19	17	MISSING PERSONS—Spring Session M. Capitol	19	11	THE J. GEILS BAND—I Do, EMI America		
20	22	VANDERBORG—Vandenberg, Atlantic	20	10	MEN AT WORK—Be Good Johnny, Columbia		
21	27	SCANDAL—Scandal, Columbia	21	30	MEN AT WORK—Down Under, Columbia		
22	25	FRANK MARINO—Juggernaut, Columbia	22	7	LEO ZEPPELIN—Ozone Baby, Swan Song		
23	15	RIC OCEASER—Nervada, Capitol	23	6	DEEZY'S MIDNIGHT RUNNERS—Come On Eileen, Mercury		
24	18	JEFFERSON STARSHIP—Winds Of Change, Grant	24	5	SAGA—Wind Him Up, Portrait		
25	34	THE GLAXY—Comed Rock, Epic	25	5	OZZY OSBOURNE—Paranoid, Jet		
26	16	THE J. GEILS BAND—Downside, EMI America	26	17	THE CLASH—Rock The Casbah, Epic		
27	20	DAVE NAVY AND JOHN OATES—H2O, RCA	27	12	SUPERTRAMP—Crazy, A&M		
28	47	NEAL SCHON AND JAM HAMMER—Here To Stay, Columbia	28	10	BOB SEGER AND THE SILVER BULLET BAND—Boomtown Bury, Capitol		
29	21	ONE STRAITS—Love Over Gold, Warner Bros.	29	25	THE HUMIN LEAGUE—Mirror Man, A&M		
30	33	ROBERT PLANT—Far Past, Swan Song (45, import)	30	2	THE KINGS—Come Dancing, Arista		
31	34	RUSH—Moving Pictures, Mercury	31	32	MISSING PERSONS—Destination Unknown, Capitol		
32	29	ADAM ANT—Fried Of Fire, Epic	32	18	ADAM ANT—Goody Two Shoes, Epic		
33	24	BILLY IDOL—The Nylon Curtain, Columbia	33	22	PHIL COLLINS—Like Chalk Atlantic		
34	35	THE GREG KINN BAND—Jorgensky, Bessiekey (12 inch)	34	29	LEO ZEPPELIN—Pier Two Tom, Swan Song		
35	34	PSYCHEDELIC FURS—Forever Now, Columbia	35	6	SCANDAL—Goodbye To You, Columbia		
36	31	THE WHO—It's Hard, Warner Bros.	36	26	RUSH—Subdivisions, Mercury		
37	35	FRANK MARINO—Singing Dr. Atlantic	37	31	PAT BENATAR—Shades Of The Night, Atlantic		
38	36	THE JOHN HALL BAND—Scaraphoria, EMI America	38	27	DAVE NAVY AND JOHN OATES—Memories, RCA		
39	38	TEXXIS—Slates Of Emergency, Fantasy	39	21	TOM PETTY AND THE HEARTBREAKERS—One Story Town, Backstreet		
40	42	DON HENLEY—Can't Stand Still, Asylum	40	34	BILLY IDOL—Allentown, Columbia		
41	40	THE ENGLISH BEAT—Special Deal Service, I.R.S.	41	58	SUPERTRAMP—It's Raining Again, A&M		
42	42	HAD COMPANY—Heavy Diamonds, Swan Song	42	26	BURNS, PRIEST—You've Got Another Thing Coming, Columbia		
43	39	JOHN COUGAR—American Fool, Burt/Mercury (Polygram)	43	32	ONE STRAITS—Industrial Disease, Warner Bros.		
44	44	JOE JACKSON—Night And Day, A&M	44	43	JEFFERSON STARSHIP—Winds Of Change Grant		
45	30	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Int'l. Arista	45	41	STRAT CATS—Rock This Town, EMI America		
46	36	TODD ROUNKROF—The Ever Popular Tortured Artist Effect, Bessiekey	46	11	PHIL COLLINS—You Can't Hurry Love, Atlantic		
47	32	TALK TALK—Talk Talk, EMI America	47	33	MISSING PERSONS—Walking In L.A., Capitol		
48	39	OZZY OSBOURNE—Speak Of The Devil, Jet	48	51	OZZY OSBOURNE—Iron Man, Jet		
49	36	EDDIE MURPHY—No Control, Columbia (EP)	49	54	SANTANA—Rushes To Run, Columbia		
50	41	LITTLE STEVEN AND THE DISCIPLES OF SOUL—Men Without Women, EMI America	50	56	THE WHO—Athena, Warner Bros.		

Top Adds

1	RIC OCEASER—Nervada, Capitol
2	THE GREG KINN BAND—Jorgensky, Bessiekey (12 inch)
3	BLACK SABBATH—Live Evil Warner Bros.
4	NEAL SCHON AND JAM HAMMER—Here To Stay, Columbia
5	TRIUMPH—Never Surrender, RCA
6	NEIL YOUNG—Trans, Geffen
7	THE JOHN HALL BAND—Scaraphoria, EMI America
8	RIC OCEASER—Buddhate Gelfin, Elektra
9	TODD ROUNKROF—The Ever Popular Tortured Artist Effect, Bessiekey
10	THE FIXX—Shattered Room, MCA

Radio

Fall Arbitron Figures

Following are fall Arbitron figures for Boston, St. Louis, San Jose, Washington, Anaheim-Santa Ana-Garden Grove, Calif.; Allentown-Bethlehem-Easton, Allentown, Ill.; and Bridgeport. Current figures are compared to the previous rating period which is in all cases, except Boston and Washington, spring 1982. The previous rating period in Boston and Washington is summer 1982. The current figures are also compared to Fall '81. All figures are for 12 p.m., 6 a.m. to midnight, Monday to Sunday.

station	format	Fall '82	previous period	year ago
Boston				
WKSX-FM	urban	9.0	7.8	6.5
WBZ	AC	8.6	8.6	8.2
WHDH	AC	7.9	8.0	8.7
WBCN	WBCN	5.6	6.3	5.9
WVEE-AM	news	5.4	4.8	6.6
WZLX	AOR	4.9	7.5	9.3
WJIB	beautiful	4.9	4.2	4.9
WMUN	AC	4.4	4.5	0.5
WKKO	talk	4.4	2.4	2.8
WEEI-FM	Hot 100	3.9	2.8	4.0
San Jose				
KGO-AM	talk	8.7	9.1	8.8
KQED	AC	8.3	8.5	4.9
KBY	beautiful	7.1	7.1	7.7
KEZR	AC	6.1	3.9	4.5
KCBS	news	5.2	4.1	4.9
KLOK	MOR	4.4	5.2	5.2
KQEH	AC	5.3	4.2	4.8
KOIT	beautiful	3.9	2.0	2.3
KSOL	black	3.5	2.9	5.1
KYLU	AC	3.5	2.4	2.3
St. Louis				
KMOX-AM	talk	23.4	21.2	21.8
KNOX-FM (now KHTR)	Hot 100	6.9	3.4	2.8
WIL-FM	country	6.5	6.7	6.3
KSD-FM	AC	6.2	5.4	6.0
KSHI	AOR	5.7	4.5	6.5
KMMJ	AC	5.5	6.1	6.1
KEZK	beautiful	4.9	6.6	6.7
KWK-FM	AC	4.8	7.4	6.5
KSQJ	AC	4.1	4.1	4.8
WRTH	MOR	3.8	3.9	3.6
Washington				
WKYS	urban	9.3	10.2	8.1
WMAL	MOR	8.9	7.9	10.6
WHIR	AC	7.5	7.4	6.2
WGAY-FM	beautiful	7.3	7.1	7.8
WRQX	Hot 100	5.1	5.1	3.8
WPXK	country	5.0	3.4	3.2
WLTJ	AC	4.4	4.4	4.4
WASH	AC	4.0	3.9	3.3
WMQZ	country	3.6	3.5	4.6
WOKK	black	3.6	3.9	3.5
WRC	talk	3.6	3.0	3.4
Anaheim-Santa Ana-Garden Grove				
KBIG	beautiful	6.5	6.7	7.1
KABC	talk	4.6	5.7	6.1
KHIS	AC	4.3	2.7	2.4
KFI	AC	3.4	2.7	3.6
KFWB	news	3.4	3.0	2.7
KJOI	beautiful	3.4	2.3	2.7
Allentown-Bethlehem-Easton				
WLEV	AC	11.6	11.6	12.1
WZZK	country	11.4	10.1	10.5
WVXV	AC	9.1	10.1	9.5
WQQQ	beautiful	8.6	9.2	9.0
WFMZ	AC	7.5	7.8	8.9
Bloomington				
WJBC	MOR	36.1	40.8	40.7
WBNO	AC	19.0	16.1	15.9
WTS-AM	Hot 100	7.0	5.7	6.2
WHIN	beautiful	5.4	5.7	4.8
WMLA	country	5.7	6.3	9.0
Bridgeport				
WVEZ	beautiful	18.0	16.4	15.9
WVCX	AC	13.2	15.5	13.9
WKCL	Hot 100	7.2	5.9	4.9
WVAB	AC	6.0	6.4	7.5
WNBC	AC	5.4	6.1	7.2
San Francisco				
KGO-AM	talk	8.4	7.2	8.4
KCBS	news	6.7	4.0	6.5
KFRC	Hot 100	3.7	5.0	5.4
KOIT	urban	3.7	4.2	5.8
KOHL	beautiful	3.5	2.5	2.0
KLVJ	black	3.2	3.3	4.9
KMEL	AOR	3.3	3.3	4.7
KYLU	AC	3.2	3.4	2.5
KABL-FM	beautiful	2.9	2.6	2.7
KOH	AC	2.0	3.2	2.7
KNBR	MOR	2.8	4.2	3.5
KNEW	country	2.8	2.8	2.9

A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Track stations.

Mississippi's Be-Bop Puts Cutbacks On Hold

By EDWARD MORRIS

NASHVILLE—The shaky economy led to the closing of two of Be-Bop Record Shop's eight outlets in 1982. But prospects of further trimming have been put "on hold," according to Kathy Womack, president of the chain, based in Jackson, Miss. She says she sees no additional closings in the "near future" and reports that there are some bright spots in the overall operation.

Established in 1974, Be-Bop has three stores in Jackson (where it also has its warehouse) and one each in Hattiesburg, Biloxi and Starkville. The shuttered stores were in Jackson and McComb. While the stores significantly vary in size and location, they all carry a common song/logo and feature similar interior fixtures. Floor sizes range from 1,000 to 4,000 square feet. One store is in a mall,

and the others are in strip centers.

Womack says that even with the panning, 1982 sales seem to have been about equal to those of 1981. To supplement regular record and tape income, four of the seven outlets blank videotapes and video games. However, Womack notes, only two of the four have enjoyed substantial sales of video material. One of these was in the Jan. 20 mall location, which caters primarily to black customers. She adds that there was a lot of competitive pricing in the video games market and attributes that fact to her store's modest showing.

The Jackson Mall location is also the best one for the sale of singles. "We sell tens there," Womack asserts. Singles are priced at \$1.67 each chain-wide. All the stores carry cutbacks.

(Continued on page 55)

Have you ever heard a cassette sound like real music?



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now listen to real music.

TO MAKE A CASSETTE SOUND LIKE MUSIC, YOU'VE GOT TO KNOW WHAT MUSIC SOUNDS LIKE.

Other than mixing, tape's most cassette music facturers have nothing to do with music. Denon, on the other hand, has been in the music business for over 40 years. Denon professionals throughout the world are constantly studying Japanese radio stations and recording studios. Denon is the company credited with the development of the DXC recording process, a development which has already revolutionized the entire recording industry. And, when it comes to tape, Denon has been making it for over twenty-five years.

CASSETTE TAPES CAN MEASURE ALIKE AND STILL SOUND DIFFERENT.

Service. Automobiles have components with identical specifications can sound noticeably different. Conventional measurement techniques do not explain this phenomenon, so words such as "musical" are often used to describe sound that possesses the "like-like" characteristics of real music.

THE FIRST TRUE MEASUREMENT OF TAPE SOUND QUALITY

The reason conventional tape testing measurements do not tell the whole performance story is that they are based on simple test tones rather than complex musical signals.

Denon adopted a unique means for measuring tape sound quality. The distortion created on the tape by actual music signals. By specifically designed techniques to reduce Dynamic Distortion, Denon was able to significantly improve the real music. It is no wonder that Denon DX tape is rapidly becoming the first true audio on tape.

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Game Returns: When And How? Firms Offer Assurances To Video Dealers At CES

LAS VEGAS—Will "E.T." really go home? Will video games on which retailers overhauled be "returnable"? When? And "E.T." Representatives of video games manufacturers at Winter CES here Jan. 6-9 offered various assurances.

The question of return privilege or stock balancing, two synonymous terms, was hardly mentioned until retailers disclosed that Christmas season the Atari "E.T." game was in many cases purchased overconfidently (Billboard, Jan. 8).

Numerous sources in a pre-Winter CES poll said oversight problems with video games were usually worked out between the retailer and the supplier. It was also expected that announcements about stock balancing would be made here. Some were quietly. In fact, few exhibitors wanted to talk about the subject at all.

Both Atari and Activision have stock balancing plans," said Reade White-Spinner, accessory buyer for the 140-unit Record Bar chain. She described both as twice annually on a two-purchased, one-retained basis.

Overall, dealers surveyed say they heard of few formalized programs. One described the Activision plan as "very liberal."

In the context of videotape cassette move returns, sometimes 5% of purchases for six months, Activision's program could be seen as liberal.

At the American Video Assn. open meeting here Jan. 7, the roughly 150 delegates seemed to have only vague ideas about stock balancing for games, a dealer in attendance reported.

Indications are that stock balancing will continue to be more or less informal. At least one manufacturer, Data Age, describes its program as "flexible."

In Billboard's pre-Winter CES issue, Bob Rice, marketing vice president at Data Age, outlined two approaches. One involves "bicycling" overstock to other distributors and dealers. The other is to take the over-

stock from dealers and distributors and "blow it out through discounts."

Rice believes video games stock balancing plans have to be tailored to specific marketing realities. The size of accounts and geographical regions are two factors indicating a tailored approach.

The twice annual pattern seems to be one common factor in many announced plans. At U.S. Games, Jack Dews, executive vice president, said

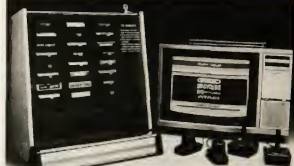
the firm's plan for stock adjustment will be twice a year "even dollars," not units for units.

Dews was among those who think the furor over disappointing Atari sales was overblown. He noted that while Atari projections were not met, sales were still exceptional.

Other manufacturers tried to place the video game sales picture in proper focus. Robert Hunter, vice president of CBS Video Games, said "100,000 of a Coleco game is a hot game when you consider the hardware out there."

Hunter's point was that Coleco penetration is usually put at 500,000, while Intellivision's is 2% million.

Hunter's emphasis is on not overlooking dealer initially. Thus there was a speech by Imagic, whose James H. Goldberger, marketing vice president, said, "we have made an extreme effort not to load dealers. Our sales research shows we are not in trouble with overstock."



GAME JUKEBOX—The Video Game Previewer, introduced by Imagic at the Consumer Electronics Show, is a dealer aid allowing a retailer to offer 24 games for sampling by customers. The unit was designed for use with the Atari VCS system. A 90-day limited warranty and on-going service contract are available for the unit.

Billboard

Survey For Week Ending 1/22/83

Top 5 Video Games

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These are the best selling home video games compiled from retail outlets by the Billboard research department.

Week	Rank	Game	Weeks on Chart	Title	Copyright Owner/Manufacturer, Catalog Number
1	18	PITFALL—Activision	AX 106	WEEK 1	
2	2	DONKEY KONG—Coleco	2451		
3	3	FROGGER—Parker Bros	5300		
4	6	PAC-MAN—Atari	CX 2646		
5	9	DEMOM ATTACK—Imagic	7200		
6	8	BERZERK—Atari	CX 2650		
7	1	RIVER RAID—Activision	AX 020		
8	14	ZAXXON—Coleco	2435		
9	4	ET THE EXTRA TERRESTRIAL—Atari	2674		
10	1	VANGARD—Atari	2669		
11	9	REALSPORTS—Baseball	Atari CX 2640		
12	5	RAIDERS OF THE LOST ARK—Atari	CX 2659		
13	11	ADVANCED OUNCEONS & DRAGONS—Intellivision	3410		
14	1	OFFENDER—Atari	2609		
15	7	MEGAMAN—Activision	AX 017		

VCR CLEANER—Alltop's new GEN II for Beta \$66000 cleaner is rated good for 30 cleanings. Suggested list: \$29.95.

STRATEGIES REVEALED AT CES

Tape Firms Tackle Price Flux

Continued from page 3

them to buy cautiously, they point out and they then tend to run out of strongly demanded items.

"Dealers are tired of warehousing blank tape for the big brands," said Stephen H. Lesser, Denon marketing director. His comment was echoed by several other manufacturers, who indicated the giant "call out" or dominant brand marketers may be hurting even more than low-recognition suppliers.

Retail store buyers, forced to stock the dominant brands because of the imperative of consumer reaction to television and other media blitzes, nevertheless end up providing a window for smaller brands, several said. In this sense, intense brand competition by majors is considered a mixed blessing when lower-recognition brands gain at least modest shelf exposure.

The "warehousing" inventory-in, inventory-out syndrome of which Lesser complains is different from Dale's assertion about bulk. Dale contended that both dealers and wholesalers stockpile quantities of blank tape and speculate on it, as in commodity brokering. They do, in commodity for other goods they need or want to trade in, Dale said.

For now, price flux seems focused primarily on blank audio tape. However, in Billboard's pre-Winter CES roundup, Dale predicted the video blank tape market will "go bananas" as a VCR drift into the \$300 price range.

Fuji used a Jan. 5 press party to announce it is continuing to move aggressively into the consumer sweepstakes battlefield. A "\$100 Challenge" campaign was announced for audio, and for video, the firm rolled out the "Fuji Video-tape Cash Clean-Up."

Assistance on this story provided by video editor Laura Foti, based in New York.

Among the strategies unveiled to control price flux, none seemed to gain more reaction than TDK's move to limit by 75% the number of its distributors (Billboard, Jan. 8). Other firms are adopting marketing strategies too, among them Sony. According to John Birmingham, vice president of sales for Sony Tape, the company eliminated its direct sales force as of Nov. 1 and is now "100% sales rep" in structure.

"We're becoming an easier company to do business with. There are ways to support dealers. You can tar-

lor to their needs. We haven't done that in the past, but we are now," Birmingham said. Sony's move offering an "Ear-Boggling Sweepstakes," now through March.

Many exhibitors seemed to agree with Marcell national sales manager Don Patrician, who suggested in Billboard's pre-Winter CES wrap-up that 1983 will see more price stabilization. Importantly, Patrician sees the hubbub of the high-grade business coming to the standard tape market, which still accounts for 90% of the business.

One approach was announced by Menzies with its entry into normal home tape with a dB series. "Historically, we've only had one normal BIAS tape in the line," said Alan Davis, audio products marketing manager. "The market is maturing. We are in the economy segment of the audio cassette market now."

As for video, Davy's counterpart, Joseph Petite, said, "We've seen a tremendous degree of price stabilization since September. Our worry now is, can we maintain the cost at this low level? Most factories are at peak efficient level."

Sony's push on Beta Hi-Fi (Billboard, Jan. 8) is cited by some here as still another boost for blank video tape. Denon may now enter the blank videotape field, Lesser said, because of Sony's move.

Another manufacturer hinting it will look at video is Loranger Entertainment, according to Robert Loranger, president. Loranger was using a Coasmat oven at 174 degrees to bake Loran cassettes and a hammer to pound on the product's patented construction. Elements of Loran promotion include American Express rebate certificates in a coupon-in campaign.

"A problem with record retailers is that they are so 'call-out' oriented," Loranger noted, adding that they hope to influence consumers to call out Loran.

Another trend in blank tape is diversification. An example is Savoy, a familiar brand in tape recording and stereo, which has just launched a line of blank audiotape.

Next is a review of more manufacturers and marketers' Winter CES introductions and special promotions.

Record Bar Accessories

Continued from page 30

hosted around St. Louis than in other markets. (Record Bar is not along the Pacific Coast or north of Philadelphia, but is virtually all over the rest of the map.)

Price point spread is of vital importance to accessory inventory planning, the notes With Discwasher at \$16.95, she went to Wal-Mart at \$29.95 high-end and uses Atari at \$9.95 at the other side. She built a category format.

Games playthings are not only volatile but great traffic items, she says. For Christmas, she packaged two Discwashers at \$29.95. "The kids wear them out fast. It's a really hot item," she says, adding that players often change playthings hoping for better luck.

Next, her Record Bar accessories chief Reade R. Spenser views a segment of complete line of blank tape, and her R. R. Outing on boutique items, which she views the hottest in a category.



ALABAMA IN TEXAS—The McKinney, Tex. Walmart store becomes stage for Alabama during recent promotion.

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SONY ICF 5-50	15.99	SONY ICF 120	151.89
PLUS C-90 REEL	15.99	SONY ICF 120	151.89
PLUS C-90 REEL	15.99	SONY ICF 120	151.89
MINORIS HIRSH C-90	12.99	SONY ICF 120	151.89

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DISCWARE SYSTEM	11.99	MITSUBISHI 400	95.00
WATTS DICT PREPPER	11.99	SONY SIF-50	149.99
ATARI KATA CASSETTE	11.99	AUDIO TECHICA	149.99
DISCWARE	14.99	AT 112 BP	112.89
SCOTCH OUTSTAND	19.99	SONY ICF 120	151.89
		PICKERING 6234	122.00

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NEW PRODUCT FIXES SCRATCHES

Broadcaster saves classics

COMAL BROADCASTING OF New Braunfels, Texas in a recent letter to the manufacturer said, in part, "We were especially interested in how it worked in helping preserve our old LPs, some of which use collectors items. We tried the product on several of them and were amazed at how much better they sound after being treated with Microton. We are now in the collector's lobby. The letter is signed by Mr. C. Herb Scott, President/Manager Comal Broadcasting operators stations KGBD AM and KNEB FM."

The collectors LPs to which he referred are part of a long sought collection of Golden Oldies which formed the basis for programming one of the stations.

This new product called "SCRATCH FIXER" by Microton® enhances the sounds reproduced by any record and has been proven most effective in eliminating background hum and scratches. It is available in 2 oz. tins (retail approximately 100 records) used for retail marketing with a suggested retail price of \$7.95 and liberal discounting structure for Dealers and Distributors which the company is actively seeking.

One may order "SCRATCH FIXER" or obtain complete information by writing Microton, Inc., 1-800-531-5137 or 1-800-252-0000 in Texas or by calling P.O. Box 1529 San Marcos, TX 78666.

Software Prices Bottoming Out? CES Panelists Differ On Issue

By LAURA FOHL

LAS VEGAS Pricing was the main issue at the CES Video Software Conference, held here Jan. 8, although such topics as improved audio for video, competition from pay-cv, merchandising and the first sale doctrine were also discussed.

The panel consisted of retailers George Atkinson of the Video Station in Los Angeles, and Linda Rower of Entertainment Systems Of America in Phoenix, as well as manufacturers Bob Burnett, 3M's business development manager for the consumer market, Will Disney Telecommunications, moderator Jim Jimmuro, Thorn EMI video president Nick Santorino, and Bud O'Shea, home video senior vice president for 20th Century-Fox Telecommunications. Moderator was Seth Goldstein of Video Week.

Discussion was launched by 3M's Burnett, who pointed out, "Video

tape pricing has been a free-for-all, but we're close to a floor." He called the \$39.95 and \$29.95 pricing for select titles "a promotional event," adding that high-speed duplication, which will have a significant impact on prerecorded tape prices, will not be available until 1985.

According to Disney's Jimmuro, "Over the long term, these price moves won't mean anything for promotions at all," but "An Officer And A Gentleman" and "Star Trek II" are gems in a business that doesn't have many blockbusters. You won't see a sale market develop at those prices as long as rental is still available."

(At an earlier Disney press conference at CES, Ben Tonn, home video vice president for the company, had re-emphasized Disney's commitment to its unique way of dealing with rental. "We're still happy with our dual inventory system, although

it is a great challenge. But as long as same sale product is being rented, we feel we have to reflect that revenue stream by charging a higher wholesale price." Disney announced the acquisition of several dozen titles on the annual rental list to retail at a relatively high \$69.95 each.)

Retailer Rower said her experience with "Star Trek II" had been quite successful. "We will sell anything we can get at this price point. We sold a lot of 'Star Trek,' and also spurred sales of other titles."

Atkinson added, "Many movies are candidates for collection. There's a wealth of gems in price for sale, and perhaps if the others were priced for rental and sale, it would equal a de facto surcharge that we wouldn't want paying."

"There's certainly a more complex pricing matrix facing us in 1983," said moderator Goldstein. All panelists agreed with that statement.

According to Thorn's Santorino, "A major issue in the industry is growth. We've just barely scratched the surface. Lower prices help open the industry up, but the issue is not exclusively pricing."

"In fact," added Fox's O'Shea, "a \$29.95 Beta price point will create a great deal of confusion regarding tape's disk." Fox supports the abolition of the first sale doctrine, as does Disney. Thorn EMI, said Santorino, has not come out on one side or the other "because we're a marketing company rather than a studio."

On the issue of home video's competition from pay-cv, panelists were unanimous in discounting the strength of such competition. Said Goldstein, "It's been remarked that when pay-cv enters a market, the video retailer should pack up and leave town. But that competition is an overstated problem."

Rower added, "Pay-cv actually offers us three opportunities. First, it sells VCRs. Then, two or three months later, the customer comes in and says he's tired of watching the same programming over and over. That's when we begin to sell and rent him hits and classics. Third, it gives a legitimacy to the home video business. Pay has helped our foreign film business and also helps sell catalog product."

O'Shea said, "We did a pay-per-view event with 'Star Wars,' and sales haven't dropped." (That movie will be widely shown on pay-cv.)

(Continued on page 36)

New Products



NEW LINE—Magnetic Tape International, a subsidiary of Intermagnetics, is introducing a new line of videotapes for Beta and VHS VCRs. Head cleaners are also available. Intermagnetics is owned by Agfa Investments.

VIDEOTAPES SELL IN JAPAN

CBS/Sony Getting Results With Music Programming

TOKYO. The CBS/Sony video album "Lemon No Kiseki" by Seiko Matsuda has become the first music videocassette to sell over 10,000 units here, according to the company. Still greater sales are expected, while video singles are proving their value in the launching of new artists.

Among the 42 video titles available from CBS/Sony to date are 21 music programs. Sixty-five percent of software sales is through record shops, the balance via direct mail and hardware outlets.

Another key release is the "One Time Only" video album of the Nippon Budokan Hall concert by Shoji Yamamura, Polystar's top-selling artist, and Masashi Tada, owner of the production outfit Fire Light, which is distributed by Warner-Pioneer. Sales to date exceed 6,000. Hiroaki Ishikawa, general manager of the

video software division, says CBS/Sony's Family Club mail order section was able to handle the video album, since no record company could do so.

Meanwhile, the company is celebrating the 15th anniversary of its foundation with a new method of launching its first new artist of 1963, 17-year-old singer-songwriter Sanae Yokota. Her single "Fantasy Night" was scheduled to be released Jan. 21 simultaneously in audio and video form, together with a 48-page book of photographs.

Previous experience with last June's video single from CBS/Sony artist Hiroko Matsui showed the value of a medium in launching a new performer. Sales of the title reached nearly 4,000 copies. The company's next batch of video singles and albums is expected to be shipped in either March or May.

TV MUSIC REVIEW

The Who's 'Final Concert' Offers 'Live' Ambience

THE WHO—"The Final Concert," the pay-per-view concert from Toronto's Maple Leaf Auditorium. The Ritz, New York, Dec. 17.

The verdict is in—Campus Entertainment Network is the next thing to being there (Billboard, Jan. 8).

No, it's not the same as being there, but then that was never the claim. The fact is, a live satellite broadcast of a Who concert still delivers much of the same energy of the real thing. For those interested in Campus Entertainment Network's premise, that's what counts.

The audience at the Ritz (the concert was also seen in 34 other locations around the country) took about 15 minutes to throw themselves into the event. By the time "Sister Discus" began, there was much applause and the "thrill of being there" began to become apparent. By "Behind Blue Eyes" they were raising arms, and for "Baba O'Riley" everyone joined in.

The band played a number of selections from "Tommy," "Quadrophonia" and "Who's Next," as well as such relative obscurities as "Barns the Spider." After the latter the screen showed a close-up of

Peter Dinklage's foot, squeaking "Bans."

It was the close-ups—the sweat, the drums, the guitars—and the overhead shots of the stage and audience that gave this event its spirit. Creative camera work captured nuances that even a front row seat wouldn't afford. And the audience was most definitely appreciative.

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Surplus Offers Tape Cutouts

NEW YORK. Videocassettes have surfaced for the first time in surplus/overrun offerings.

A lot of "new" product being wholesaled by Surplus Record & Tape Distributors, the country's largest marketer of cutouts and overruns, features one double feature Ampro music cassettes. Last price is given as \$49.95, and the price to dealers as \$16.00. (Other movies include Tuzan Chaplin, Bela Lugosi, John Wayne, Laurence Olivier and Gary Cooper titles.)

Peter Hyman, Surplus executive vice president, is negotiating for other videocassettes, buys which he expects to make available shortly.

Video

Arizona-Based Retailer Group Considering New Role

• Continued from page 30

into many areas that ordinary trade associations usually can't and don't touch."

With a staff of eight, AVA offers such services as group insurance, advertising administration, literature program, member meetings at CES, a hot line, a weekly "hot deals" mailing, a no-cash video-cassette exchange and an off-the-shelf newsletter, AVA Power.

Typifying Power's shots at manufacturers is this Power Zoom excerpt: "We think that it's time for video equipment manufacturers to be honest and admit that they could care less about orderly distribution, just as long as the product gets sold."

In a long essay warning readers that the Motion Picture Assn. of America (MPAA) will continue to back legislation such as the Mathias amendment, Power disagrees, with a

position he attributes to Disney that if the right of first sale were eliminated, price reductions of 20% to 40% would cause a shift to sale from rental.

"The possible abuse of the legislation by the studios far outweighs any possible benefits to the video dealer. You may be forced to double your inventory and you could not sell the 'rent' titles, even though you may have bought them outright."

Power is concerned that lower prices for videocassettes could open the market far beyond the video specialty dealer area. "We can see no

benefit to the independent video dealer from the fact that studios could market 'for sale' only titles through mass merchandisers, record and music stores, rackjobbers, grocery stores and others that cannot handle the time and/or paperwork required for rental, even though the entire video movie market might increase."

Long watchful of other organizations, and noting a Video Software Dealers Assn. (VSDA) merger with the Video Retailers Assn. division of the National Assn. of Retail Dealers of America, Powers says NARM

may be maintaining VSDA because a shift to sales will work in NARM members' favor—as moves become viable for record stores.

He adds that he has found "most alarming" rumors of VSDA taking more of a neutral stance on night of first sale. Noting that Dan Davis, NARM's recent appointee as vice president, was previously with Thorn EMI, Powers opines, "We may see VSDA supporting the studios."

In terms of VSDA's lobbying efforts, NARM executive Joe Cohen, contacted at CES in Las Vegas, said that if it seems less vigorous, this

merely reflects the general hiatus awaiting the Supreme Court Beta decision. "The Supreme Court has said, 'Hey, time out,'" Cohen observed.

Also at CES, the AVA exhibit, located only a few feet from that of VSDA, advertised "lobbying" as one of the association's benefits. "We've had that before," Powers noted when asked about the group's lobbying intentions. He added also that he felt VSDA was "much more serious" about its opposition to Congressional bills against the interests of video retailers.

Japan Reports November Rise In VCR Exports

TOKYO—Japanese video exports last November increased almost 58% against the same month a year before, according to figures released by the Electronic Industries Assn. of Japan (EIAJ). Production totaled 1.27 million VCRs, and exports 1.02 million. Taken over the 11-month period January-November, production reached 11.93 million, 41.2% up on the same period in 1981, and exports came to 9.7 million units, 49.6% up.

Stockpiles at 602,000 units were 13.6% down on the October level but 1.2% higher than in November, 1981. Domestic deliveries for the month totaled 257,000 beyond the overall 1982 figure to 1.98 million, 49.9% up on the first 11 months of 1981.

EIAJ figures for color tv sets reveal a record production total of 1.22 million receivers for November, 10.9% up on the corresponding month the year before. Exports were 334,110, and domestic deliveries 778,000 units. Running total for the year as follows: production, 10.3 million sets (3.1% down); exports, 3.97 million sets (11.9% down); domestic deliveries, 6.14 million (7.3% up).

Current statistics on customs clearance released by the Japanese Finance Ministry clarify the export situation, showing that while VCR exports to the U.S. were 4.6% down at 21,474 units for the month, those to Communist Market countries were up 53.4% at 484,329. Over the first 11 months of the year, U.S. exports totaled 233 million (10.5% up) and European exports 434 million (80.6% up).

Thomson-Brandt Moves Into Finland

HELSINKI—French industrial giant Thomson-Brandt is moving into the Finnish video marketplace through Suomi-TV, its representative here. Initial emphasis is on its VCR hardware range, manufactured in association with the Japanese.

By judicious use of Suomi-TV's retail sales distribution network, which includes around 150 video specialist *Joro*s, Thomson-Brandt is seeking at least a 5% share of the overall Finnish VCR market.

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PROGRAM

SPEAKERS AND PANELISTS ARE KNOWLEDGEABLE EXPERTS AND KEY EXECUTIVES OF ITS MEMBER COMPANIES IN THE AREAS OF HARDWARE AND SOFTWARE, NEW TECHNOLOGIES AND OPPORTUNITIES, AND MARKETING STRATEGIES

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- THE VIDEO MARKET OUTSIDE THE U.S.
- THE MIDDLE EAST CONSUMER MARKET
- CABLE AND PAY TV'S RELATIONSHIP TO HOME VIDEO
- NON-FEATURE PROGRAMMING, MARKETING OPPORTUNITIES FOR SPECIALTY MARKETS
- WHAT'S NEW IN SPECIALIZED ORIGINAL PROGRAMMING
- PUBLIC PERFORMANCE VIDEO: THE USE OF VIDEOCASSETTES AND DISCS FOR LICENSED PERFORMANCE EXHIBITION PURPOSES
- WILL VIDEO MUSIC ATTRACT YOUNGER BUYERS FOR TAPE AND DISC PLAYERS?
- INTERACTIVE C.D. VIDEO: HOW SOON/HOW MUCH?
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AND MORE TO BE ANNOUNCED

Opening Address
ART BUCHWALD

Banquet and Show Starring
COUNT BASIE
AND HIS ORCHESTRA

Video Music Monitor

By CARY DARLING

- Taping In S.F. - KEEFO taped *Missing Persons*, concert at San Francisco's Fox Warfield Theatre Dec. 28. Keith Macmillan directed and John Weaver produced for Capitol Records.
- Hagar Unlocked - Giffen Records' Sammy Hagar had his "Three Lock Box" track turned into a clip by producer David Hogan and director Rick Serenti. The piece was shot in Los Angeles.
- Two For Rod - Two songs from Rod Stewart's "Absolutely Live" video, "She Won't Dance With Me/Little Queen," are being excerpted for promotional use. Warner Bros. Records is distributing this clip taken from the Embassy Home Entertainment Production.
- Taking It To The Stage - Video artist Daniel Soder, co-founder of the Visual Music Alliance, comes from behind the camera to perform several live concerts in California in January. He will be performing music on a synthesizer, from his "Dreams" video album, which is also available as an audio cassette.

He has appeared at At My Place and will be playing Lhasa Club.

• Mad Money - Producer Mark Robinson has just finished *Faded Money*, "Take A Little Bit" clip. The song is the third single from the Columbia album "No Control." The clip is a mixture of performance (shot in San Bernardino, Calif.) and conceptual elements. The latter segments were shot at Picoa Memorial Hospital in Pomona, Calif. Apparently due to earthquake damage, the hospital has an entire wing which cannot be used as an actual hospital but can be used for Hollywood purposes. Several shows have used the facility, which is in constant use as an onsite medical center.

• Two For Levine - Arnold Levine has directed Neil Diamond's "Heartlight" clip from his album of the same name. Levine has also completed *Arenasmith's* "Lightning Strikes" clip from the album "In A Hard Place." Both record for Columbia.

Software Confab At CES

Continued from page 34

beginning in February." In fact, it's sparked interest, which has been an asset in sales."

Jimrto added, "Pay-tv is no problem for our industry. The majority of C.S. homes haven't been tapped by cable, pay-tv or home video. One won't obviate the other—providing certain fundamental problems in both industries are solved. But both should show strong growth through the century."

"The studio do help us, by giving warnings," said Akimov, "plus we sell pornography, which isn't shown on pay-tv. With \$300 home video units in the house from which comparison is to choose from, what comparison is there with HBO? We are a form of carry-out pay-tv, far, far superior in the number of choices."

Artistic and promotion play an important part in home video re-

tailing, for blank as well as pre-recorded tape. "When the blank tape boom started, everyone looked for volume," said Burnett. "But now, with all brands of blank videotape, retailers will have to realize there is no more shortage. They'll have to stop using tape as a loss leader. It's not just an impulse item, it's an accessory, and it must be merchandised."

Among the merchandising techniques Burnett suggested were the play of putting multi-packs next to the cash register. "And when you sell a VCR, put a case of tape on top of it and ask, 'Will that be enough?'" He added, "There's a tremendous educational value to do. We must tell the consumer the proper tape to use."

Disney, said Jimrto, has a co-op advertising program. "We're all starting to mature as an industry, doing the kind of pull-through that makes the business fun."

"People enjoy promotions," added O'Shea. "The sophistication and quality of pop-improved 100% over last year."

"That's true," agreed Rosser. "The pop for the Playhouse videotapes, for example, pulled in a lot of customers. They feel they're in Hollywood. Any title you promote will come up a winner."

Translation Firm Wins In Finland

HELSINKI—Eight freelance Finnish translators have set up a company, Videomuennos Oy, specializing in translations for the emergent video software industry here. The firm is mainly provide subtitles for foreign pre-recorded videocassettes.

Videomuennos has worked for local television companies Ylenradio and Mannor-TV-Reklam, and has already handled around 50% of the imported software titles available here. One main client for the new company is the Swedish firm Svensk Text, which had earlier relied on "amateur" translators for its Swedish-language product.

But Videomuennos, in accordance with the prevailing Finnish attitudes toward video, refuses to handle pornography, material or films including sadism or violence.

Billboard

Survey For Week Ending 1/22/83

Videocassette Top 40

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SALES										RENTAL									
Week	Last	Position	Weeks on Chart	Artist	Title	Copyright	Distributor	Catalog Number	WEEKS ON CHART	Week	Last	Position	Weeks on Chart	Artist	Title	Copyright	Distributor	Catalog Number	WEEKS ON CHART
1	7	★	1	STAR TREK II: THE WRATH OF KHAN	Paramount Pictures, Paramount Home Video 1180				1	1	★	1	1	ROCKY II	CEC/UA Home Video 4700				1
2	2	36	1	JANE FONDA'S WORKOUT	AVC RCA Home Video Corporation 042				2	3	9	2	3	STAR TREK II: THE WRATH OF KHAN	Paramount Pictures, Paramount Home Video 1180				2
3	3	5	1	ROCKY II	CEC/UA Home Video 4700				3	4	5	3	4	THE BEST LITTLE WHOREHOUSE IN TEXAS	Universal City Studios Inc. MCA Distributing Corp. 77014				3
4	5	8	1	PLAYBOY	CEC/UA Home Video 5701				4	10	3	4	10	POLYDEATH	MGM/UA Home Video 800165				4
5	9	3	1	POLYDEATH	MGM/UA Home Video 800165				5	5	5	5	5	ANNE	RCA/Columbia Pictures Home Video 10008				5
6	8	5	1	TRON	Walt Disney Home Video 122				6	6	5	6	6	TRON	Warner Brothers Pictures, Warner Home Video 12129				6
7	6	1	1	THE COMPLETE REATLES	MGM/UA Home Video 700165				7	12	3	7	12	TRON	Walt Disney Home Video 122				7
8	4	6	1	ANNE	RCA/Columbia Pictures Home Video 10008				8	15	3	8	15	REPS	Paramount Pictures, Paramount Home Video 1331				8
9	11	19	1	STAR WARS	CEC/UA Home Video 1130				9	11	6	9	11	PICHAARD PRYOR LIVE ON THE SUNSET STRIP	RCA/Columbia Pictures Home Video 10469				9
10	13	5	1	FREEZE	Warner Brothers Pictures, Warner Home Video 12119				10	8	7	10	8	DWYER	MGM/UA Home Video 800164				10
11	10	5	1	THE BEST LITTLE WHOREHOUSE IN TEXAS	Universal City Studios Inc. MCA Distributing Corp. 77014				11	7	9	11	7	THE THING	Universal City Studios Inc. MCA Distributing Corp. 77009				11
12	15	5	1	SUPERMAN II	D.C. Comics, Warner Home Video 61120				12	14	10	12	14	VICTOR WICKROM	MGM/UA Home Video 800151				12
13	12	6	1	A WALT DISNEY CHRISTMAS	Walt Disney Home Video 92				13	21	1	13	21	ON GOLDEN POND	CEC/UA Home Video 937				13
14	8	7	1	RICHARD PRYOR LIVE ON THE SUNSET STRIP	RCA/Columbia Pictures Home Video 10469				14	31	1	14	31	STAR WARS	CEC/UA Home Video 1130				14
15	16	9	1	THE THING	Universal City Studios Inc. MCA Distributing Corp. 77009				15	23	10	15	23	SUPERMAN II	D.C. Comics, Warner Home Video 61120				15
16	17	3	1	ALICE IN WONDERLAND	Walt Disney Home Video 36				16	16	3	16	16	MISSING	Universal City Studios Inc. MCA Distributing Corp. 77009				16
17	14	34	1	ON GOLDEN POND	CEC/UA Home Video 937				17	17	10	17	17	CHOCOLATE OF FIRE	Warner Brothers Pictures, Warner Home Video 70004				17
18	21	7	1	DWYER	MGM/UA Home Video 800164				18	21	17	18	21	CONAN THE BARBARIAN	Universal City Studios Inc. MCA Distributing Corp. 77010				18
19	22	7	1	CHOCOLATE OF FIRE	Warner Brothers Pictures, Warner Home Video 70004				19	22	17	19	22	THE COMPACT REATLES	MGM/UA Home Video 700166				19
20	20	10	1	VICTOR WICKROM	MGM/UA Home Video 800151				20	24	17	20	24	OURN WISH II	Warner Home Video 70023				20
21	18	12	1	SHARON'S MACHINE	Warner Brothers Pictures, Warner Home Video 70204				21	22	7	21	22	PLAYBOY	CEC/UA Home Video 5701				21
22	26	2	1	MISSING	Universal City Studios Inc. MCA Distributing Corp. 77009				22	18	15	22	18	QUEST FOR FIRE	CEC/UA Home Video 1148				22
23	19	11	1	REVEN	Warner Home Video 70203				23	21	24	23	21	SHARON'S MACHINE	Warner Brothers Pictures, Warner Home Video 70204				23
24	25	14	1	QUEST FOR FIRE	CEC/UA Home Video 1148				24	24	14	24	24	THE SMOKE AND THE SMOKEER	Universal City Studios Inc. MCA Distributing Corp. 77010				24
25	24	17	1	CONAN THE BARBARIAN	Universal City Studios Inc. MCA Distributing Corp. 77010				25	25	14	25	25	THE SPY WHO LOVED ME	CEC/UA Home Video 4538				25
26	27	13	1	CAGOLAN	CEC/UA Home Video 614				26	25	2	26	25	MIDWINTER FIGHT AND THE HOLY GRAIL	RCA/Columbia Pictures Home Video 2153				26
27	30	13	1	DUMBO	Walt Disney Home Video 24				27	27	2	27	27	A WIDOWMAID NIGHT'S SEE COMEDY	Orion Pictures, Warner Home Video 22025				27
28	23	11	1	ELVIS ON TOUR	MGM/UA Home Video 600153				28	20	1	28	20	ESCAPE FROM NEW YORK	Embassy Home Entertainment 1602				28
29	32	11	1	DEATH WISH 4	Orion Pictures, Warner Home Video 70632				29	26	1	29	26	I DUGHTER BE IN PICTURES	CEC/UA Home Video 1136				29
30	33	3	1	TIME BANDITS	Paramount Pictures, Paramount Home Video 7310				30	28	33	30	28	ARTURO	Orion Pictures, Warner Home Video 70203				30
31	28	13	1	THE SMOKE AND THE SMOKEER	Universal City Studios Inc. MCA Distributing Corp. 77010				31	31	14	31	31	DEAD MEN DON'T HURT FEELS	Universal City Studios Inc. MCA Distributing Corp. 77011				31
32	34	14	1	THE GODFATHER PART II	Paramount Pictures, Paramount Home Video 6480				32	32	14	32	32	DIAGNOLISER	Paramount Pictures, Paramount Home Video 1367				32
33	29	14	1	DEAD MEN DON'T HURT FEELS	Universal City Studios Inc. MCA Distributing Corp. 77011				33	34	14	33	34	FOR YOUR EYES ONLY	Orion Pictures, Warner Home Video 70204				33
34	34	14	1	ESCAPE FROM NEW YORK	Embassy Home Entertainment 1602				34	34	14	34	34	MY DREAMER WITH ANORE	Pic-Artic Video, MCA Distributing Corp. 532				34
35	35	14	1	FOR YOUR EYES ONLY	Orion Pictures, Warner Home Video 70204				35	35	14	35	35	REVENGE OF THE PINK PANTHER	CEC/UA Home Video 4810				35
36	36	14	1	ROCKY II	CEC/UA Home Video 4700				36	36	14	36	36	HARRY PARKS	RCA/Columbia Pictures Home Video 10297				36
37	37	14	1	ROCKY II	CEC/UA Home Video 4700				37	37	14	37	37	TIME BANDITS	Paramount Pictures, Paramount Home Video 7310				37
38	38	14	1	THE TIME MACHINE	MGM/UA Home Video 600152				38	38	14	38	38	ROCKY II	CEC/UA Home Video 4700				38
39	39	14	1	ABDOTT AND COSTELLO MEET FRANKENSTEIN	Universal City Studios Inc. MCA Distributing Corp. 55074				39	39	14	39	39	ALICE IN WONDERLAND	Walt Disney Home Video 36				39
40	40	14	1	THE THREE STOOGES—VOLUME V	MCA/Columbia Pictures Home Video 80554				40	40	14	40	40	CAT PEOPLE	Universal City Studios Inc. MCA Distributing Corp. 77008				40

★ New entry. (D) Grosses prior to sales of \$50,000 units. (1) 100,000 after release. (C) Continued to be sold. (P) Pending. (H) Home Video. (R) Rental. (S) Sales. (T) Total. (U) Units. (W) Weeks. (Y) Years. (Z) Zones. (A) All. (B) Best. (C) Current. (D) Domestic. (E) Export. (F) Foreign. (G) General. (H) Home. (I) International. (J) Japan. (K) Korea. (L) Latin America. (M) Mexico. (N) Netherlands. (O) Other. (P) Pending. (Q) Quebec. (R) Rental. (S) Sales. (T) Total. (U) Units. (W) Weeks. (Y) Years. (Z) Zones. (A) All. (B) Best. (C) Current. (D) Domestic. (E) Export. (F) Foreign. (G) General. (H) Home. (I) International. (J) Japan. (K) Korea. (L) Latin America. (M) Mexico. (N) Netherlands. (O) Other. (P) Pending. (Q) Quebec. (R) Rental. (S) Sales. (T) Total. (U) Units. (W) Weeks. (Y) Years. (Z) Zones. (A) All. (B) Best. (C) Current. (D) Domestic. (E) Export. (F) Foreign. (G) General. (H) Home. (I) International. (J) Japan. (K) Korea. (L) Latin America. (M) Mexico. (N) Netherlands. 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Attendance Up For NAMM Meet Musical Products Organization Hopeful Despite Slump

By SAM SUTHERLAND

LOS ANGELES—Despite continued slump in the musical products industry this week's National Association of Music Merchants (NAMM) Winter Market will see an increased field of exhibitors and larger NAMM membership on hand than previous years, says Larry Linkin, NAMM executive vice president of the trade group, terms the "self-adjustment" of the industry—and it also points up the parallel fortunes of the recording industry itself.

Previewing the gathering, which begins Friday (21) at the Anaheim (Calif.) Convention Center, Linkin identifies product trends and shifts in the composition of the show's audience that mirror current trends in the concert, studio and manufacturing sectors of the recording industry.

Thus, the growing influence of new rock from Britain, the U.S. and elsewhere is matched by a corresponding dominance for synthesizers and keyboard instruments at NAMM. "The single keyboard instruments are making as much noise as any other product we've seen," notes Linkin. "They were originated by the Japanese manufacturers like Casio and Yamaha, but now the American musical instrument companies are jumping onto that bandwagon."

Linkin sees the product as spawning whole companies as a result of the moderately priced, "friendly" instruments in which synthesized rhythms, sequencers and, in some cases, keyboards are integrated with both neophytes and practiced players to quickly build layered sounds. "I know of an entire new company being formed and said to exhibit at our next show that will be built around nothing but keyboards," says Linkin. "And Technics is coming into our show for the first time with a line of keyboards. A

company like that doesn't enter a market just because it hasn't previously been involved in it—they obviously see a major trend there."

At the other end of the current keyboard boom are the high-end digital synthesizer designs that offer professional musicians and recording studios dazzling new prospects like voice processors and multi-note synthesis. Those products, suggests Linkin, are arguably "recession-proof" in the established musician's continual need for new instruments of innovative design. "Part of the reason for the profile for these high-tech synthesizers is that there are still people out there with money to spend, who want new products that are truly revolutionary. It seems there's always something new at that end of the price spectrum, because artists are constantly looking for a way to upstage their peers."

This year's Winter NAMM also

Eagle Teams Up With Hummingbird

NASHVILLE — Hummingbird Recording Studio has changed its name to Eagle Studio, and has joined forces with Eagle Communications to produce syndicated video promotion packages for radio stations.

In the past, the studio has produced demos for such artists as Bubba Smith, Keith Thomas, Kenny Marks and Gordon Jensen. It has also provided jingles for such acts as The Judds, The J. Geils Band, Eleven, Exile, Kellie Jones, O'Jays, Kangaaro Shoes, Crisco, Shasta, Westwood and Geocry.

Unitel Video provides videotape services to advertising agencies, cable tv companies and independent producers. The services offered include videotape recording, post-production and transfer of film to videotape.

points up the role of smaller entrepreneurs during a recession "The number of companies at the show this year is amazing to me," says Linkin, noting that floor exhibitors are up, and have been running ahead of last year's figures since the first attendance rolls were disclosed earlier in November. As of midweek last week, Linkin estimated exhibitor companies at around 330, already ahead of the final figure for last year.

The increase is heartening, especially in this economy, and that increase is coming primarily from the "garage" firms that keep entering the field, he reports. "We're very pleased at that trend. Without those new firms, the musical product industry has a tendency to shrink. Yet our square footage is up this year, reflecting the growth."

At the same time, what Linkin believes is a traditionally "self-adjusting" business, the NAMM attendance and exhibition outlook has its downside. For example, recording studio attendance has been down in recent years, and Linkin admits that the troubled studio trade has been a major concern. "But there are signs of a clear trend that this area could be on the move again," he says.

Linkin ticks that prediction to what he believes is the usual thinning-out process seen during recessive economic conditions as his merchant members now represent "survivors, who are tougher and better prepared to adjust to shifting market conditions." Instrument and electronics manufacturers, recording studios and other musical businesses could be poised to rebound.

This year's NAMM Winter Market, which closes Sunday (23), will see the exhibition floor extending into the convention site's new Southwest Exhibition Hall as well as the North and South Halls used in the past.



SPRINGFIELD SESSION—Kat Family artist Bobby Springfield, right, runs through an arrangement with producers Randy Scruggs, left, and John Thompson, seated, and Kat Family vice president and general manager Mike Sullivan prior to cutting his first country single for the Atlanta based label at Scruggs Studio in Nashville.

Transatlantic Broadcasts A Digitally-Encoded First

By MOIRA MCCORMICK

CHICAGO—The first live transatlantic stereo broadcast to be digitally encoded came off without a hitch Dec. 24 with Minnesota Public Radio's production of "A Festival Of Nine Lessons And Carols," direct from King's College Chapel in Cambridge, England.

"I can unreservedly say that everything went perfectly, and I'm generally prone to be on the critical side," says Lynne Cruise, co-producer of the broadcast.

The transmission involved a Sony system of digital encoding equipment, using facilities of the British Broadcasting Corp. and the Public Broadcasting System in addition to the National Public Radio satellite system. The broadcast was a production of Minnesota Public Radio and was distributed to 118 participating public radio stations around the country, according to MPR director of program marketing Rhonda Marr.

The digitally encoded transmission began at King's College and travelled by land line to London. From London, the signal travelled via microwave to the BBC satellite uplink in Madley, England, from which it was sent up to the transatlantic circuit.

lantic satellite. The satellite signal came down on Edam, W. Va., travelled to PBS in Washington, D.C. to be digitally encoded, then moved to NPR headquarters. From there it entered the public radio satellite system and was transmitted to U.S. public radio stations.

Throughout the chain of transmissions, MPR staff were required to keep tabs on the broadcast, with producer Nick Nash in Cambridge, co-producer Cruise at NPR in Washington and chief engineer Ralph Homberger at PBS.

The performance of "A Festival Of Nine Lessons And Carols," says Cruise, is a 75-year old English tradition, which has been broadcast by the BBC for the past 40 years. The transatlantic simulcasting began four years ago.

"All the other broadcasts had had fairly dramatic technical shortcomings and poor sound quality," says Cruise, detailing the reasons behind this year's ground-breaking digital transmission. "Last year's had gotten within the realm of acceptability, but we had gone as far as we could with analog transmission circuits."

Shure, HM Plan Mike Workshop

CHICAGO A three-day microphone workshop sponsored by Shure Brothers and HM Electronics is to be held Feb. 15-17 at the Syntex And Seminar Center in San Juan Capistrano, Calif.

Available to a limited number of registrants at \$600 a head, the microphone application workshop is designed to give attendees the opportunity to work with renowned microphone experts in a hands-on situation. According to Syntex-And-Consolidated President Don Davis, the seminar will utilize most of the "recent" types of microphones available, to study microphone selection, placement and adjustment.

The workshop program is to include hands-on mixing sessions using live bands. Each basic microphone type will be analyzed using Heyser/Cat Tech's Time-Envelope-Frequency analysis (TEF), and the data will then be interpreted by en-

gineering authorities from Shure and HME. Subjective analyses by the staff's recording authorities will follow.

The microphone application workshop staff is set to include David Brand, applications engineer, RTS Systems; Gaetano Costa, vice president/managing director of Missouri/Hinsdale Recording Studios and Western regional vice president of SPARS; Ron Estes, audio engineer and "Tonight Show" mixer, NBC, Burbank, Calif.; Laurence Shure, president, Estrin Associates, d/b/a Best Audio, and consultant to Shure Brothers and HME; Henry Jacobs, consultant/engineer, New York; Skip Pizzi, audio engineering coordinator, National Public Radio; and Robert Dugan, chief development engineer, Shure Brothers. MOIRA MCCORMICK

Studio Track

By ERIN MORRIS

In Nashville at Second Emporium, Jessie Berns and Chaswell tracks with producers Jim Williams and Tony McGee. Mike Porter engineered the session. David Cassidy was in Nashville with producers Larry Luttrell and engineer John Abbott. Larry J. Dalton working on Columbia artist John Denver's new album. Ron Reynolds and Ed Hudson are engineering Columbia artist Zella Lewis in the studio with Mark Shoshen. Gary Lundy and Hudson be-

lieve. Projects at Woodland Sound Studios include Mike Bandy with producer Ray Baker working on Columbia album. Rick McCallister is engineering a new album in Miami with Steve D'Arco. Engineer Steve Hane and assistant Ken Grubbs.

John Cohen is calling tracks for MCA with Ted Logan producing. McCallister is behind the console with assistant Ken Grubbs. Producer John Bayton is with the Charlie Davis Band. Engineering the project is Paul Griggs, with Chaswell assisting. Producer Carlos Linich is engineering project with artist John Wesley Hayes. Hane is engineering with Andy Bonafide's recording.

Producer Steve Simmons working with Engelbert Humperdinck on new project, with Bob Dupan engineering. Assistant Carlos Linich is engineering Bobby Jones cutting Word tracks with producer Tony Brown. McCallister is behind the board, with Chaswell assisting.

At New York, the Herve working on project with co-producer Gene Chiswick, who is also engineering. Joanne Bernheim is with Larry Lawler producing. Lynn Patterson is engineering the Herve. The Herve and Bernheim are cutting project with engineers and co-producer David Dubois.

Harriet Pearson producing the Mitty Grilly

and engineer. Johnny Rodriguez is cutting discs for new Epic album with producers Bob Montgomery and engineer Gene Chiswick. Bob Montgomery is engineering John Denver's new album. In New York, Rodriguez is cutting discs for new Epic album with producers Bob Montgomery and engineer Gene Chiswick. Bob Montgomery is engineering John Denver's new album.

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and engineer. Mark Eberman. Atlantic artist Kris working on new album, with Peter Soler producing and Steve Kline engineering. Meat Loaf laying tracks for Cleveland International with Don Dowd producing. Tom Edwards behind the board. Don Demarco working on self-produced project for Word with co-producers Eric Schilling and Paul Harris. Schilling also engineering. Mastering by Bill McGee at Audio Inc. includes Eric Clapton's newest album, "Money & Cigarettes," on Warner Bros., "Horizontal" by Rodney on Millennium, and "Don't Be A Hero" by a CBS International release. Involving various artists.

In Orlando at Jay Mally Mally in with producer Tom Berryman and engineer Gary Lundy. In New York, Bill McGee at Audio Inc. includes Eric Clapton's newest album, "Money & Cigarettes," on Warner Bros., "Horizontal" by Rodney on Millennium, and "Don't Be A Hero" by a CBS International release. Involving various artists.

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The list as at 15 October 1982

The statistics established from the 300 companies who first registered for the MIDEEM 83, show an average increase of 36 % in the exhibition surface area that each participant has reserved.
Young and modern, the Record industry should remain optimistic and adopt aggressive marketing techniques. So, for your own sake, don't wait for too long joining them at the MIDEEM 83
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Business Address _____

Zip _____ Country _____

Activity (Please check the appropriate box) ☐ Music Publisher ☐ Record Company ☐ Producer ☐ Miscellaneous Please send us, without obligation on our part, your documentation



A BILLBOARD MARKET PROFILE

Tuning Its Talent To An International Beat

By DAVID FARRELL

Despite a significant decline in record sales in Canada last year, most industry executives appear positive about a return to normalcy in the market by the second half of this year and blame the flat economy, home taping, video and a general shortfall in mass audience hits for the temporary crash of '82.

Nine month figures for 1982 showed the industry slipping back to mid-'70s levels for a net shipment total of \$161 million*, a decrease of some \$40 million over the same period a year earlier.

More specifically, 12 inch disk production was down 32% in the same nine month reporting period for a total of 30,099,473 units as compared to 43,943,224 and singles were down 19% with 12,889,285 as compared to 15,999,228.

All figures are in Canadian dollars

Cassette sales were the only configuration to show a sales gain, approximated to be 17% for a total of 13,944,208 as compared to 11,905,835.

According to Brian Robertson, president of the Canadian Recording Industry Assn., the industry figures look worse than is the case, although he cautions that "it is hard to be optimistic about them too."

Robertson explains that while manufacturing and shipments were definitely down, a large part of the lost margin can be attributed to inflated figures in previous years.

"What we are trying to do is balance the reality of the figures. It is generally believed that retail was only down 5 to 10% in 1982, a much lower figure than those reported by Statistics Canada for shipments and manufacturing. The difference is that inventories are now a lot leaner. They can't afford to sit on volume inventories anymore, so they are selling what they have and then reordering."

His analysis is shared by most industry executives, including Bernie DiMatteo, president of CBS Records in Canada. For his company was profitable the past year, but he admits it wasn't an easy sell.

He suggests that the overall decrease cited by Statistics Canada can be misleading, noting that the pipeline was inflated in 1978-79 and that the growth rate achieved in that period was unrealistic.

Sure, the figures looked great, but returns in the industry were far too high. It was a case of unloading and then selling. Today we are looking at selling the maximum number of units while keeping returns in check.

"What this means is that if we sell 200,000 units of an album then we're better off shipping out 10,000 or so a month, rather than loading the whole lot and then trying to get a sell through."

(Continued on page C-14)

THE WINNER



CAPITOL

LISA DAL BELLO
DESERTERS
CHRIS HALL
LUBA
FRANK MILLS
ANNE MURRAY
GARY O'
POWDER BLUES
RED RIDER
BOB SCHNEIDER
SHERIFF
STRANGE ADVANCE
STREETHEART
SURRENDER
THE KINGS

ANTHEM

BOYS BRIGADE
CONEY HATCH
MARC JORDAN
BOB & DOUG MCKENZIE
KIM MITCHELL
RUSH
IAN THOMAS

AQUARIUS
APRIL WINE
THE FLYERS

FIRST CLASS MUSIC!

CANADA

Below: Loverboy receives a quintuple platinum LP.

Right: Headpins Darby Mills (Photo by Jones Bowie).



Industry Executives View '83 With Cautious Optimism

Right: Bryan Adams, left, and Keith Scott (Photo by Jones Bowie).

Far right: Anne Murray presents a check to the Izak Walton Killam Hospital for Children.

Continued from page C-1

He is optimistic about a turnaround, noting that "we have learned to live through this recession and be profitable, so when sales start to pick up again I believe our profits are going to be fine."

CBS was one of a few companies to make a profit on its A&R investment in this country, most notably with Loverboy (the second album, "Get Lucky," certified triple platinum), Harlequin and Queen City Kids. The company's share of singles sales also increased, plus CBS scored the biggest hit of the year with Australian band Men at Work. Their wryly titled debut sold in excess of 400,000 copies before the year was over.

PolyGram reported its best year, no small achievement in view of the fact that during the halcyon days of the business the label scored two million selling soundtracks in this market with "Saturday Night Fever" and "Grease." President Peter Erdmann explains that diversification of repertoire and sound business planning have been instrumental in growth for the company. More specifically, PolyGram acquired distribution of Arista and Canadian indie Altis last year, along with sinking up a deal with the much smaller Toronto-based indie Avalon Records.

In many respects, PolyGram was in the forefront of the music business here last year, breaking a phenomenal number of new acts, some in advance of U.S. recognition, others without the benefit of any U.S. chart success. Among them: Soft Cell, Human League, ABC, Dexys Midnight Runners, Simple Minds, Trio and Mike Oldfield.

Middle of the road artists also carried their weight at the label. Among them are Nana Mouskouri (two gold albums), Mireille Mathieu and Pan Rhyth George Zamir, who has sold more than 500,000 albums in the past two years. He now plans on moving here from France.

Quality Records—Canada's largest independent label and

the only one with its own manufacturing plant—and Capitol EMI suffered to a certain extent by the crunch in sales. Presidents of both remain optimistic about the future of record sales in Canada and also the real growth of its artists outside the Great White North. Dave Evans at Capitol concurs with George Siruth at Quality when the latter says "when you've got the hits you've got the ear of the retailer." Evans has also had the advantage of a rich mine of back catalog which has been used to great advantage in holding onto some of its past market share. Capitol EMI also made a significant contribution to improving the quality of prerecorded cassette sales in the past year and, in turn, through an aggressive marketing and promotion campaign, changing the attitude of the consumer toward the product. The "SDR" series (contracted from Super Dynamic Range) has been an unequivocal hit which saw the company's market share in tape surge. Quality is now exploiting its own tape manufacturing plant and becoming a more aggressive distributor. Both companies have done well with Canadian A&R projects and expect no cutbacks in this activity.

A&M president Gerry Lacourse took a different tack than most when the sales picture didn't perk as some, including the federal government, had suggested. A&M commissioned Toronto Joint Communications to research buying attitudes and patterns of some 2,000 "actives." The findings have not been released to the trade as yet, but it is known that they have shaped the company's philosophy in marketing and

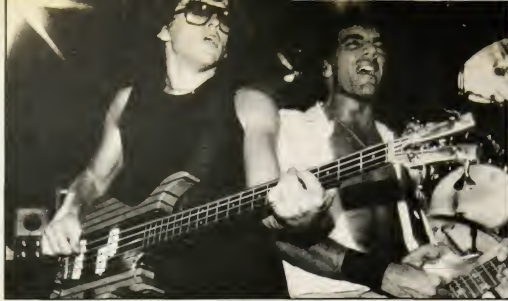


promotion strategies and given them a competitive edge here. Its long-term commitment to breaking acts helped prop up its overall picture, along with lease and buy sell deals with Canadian independents like Maze (Saga), Solid Gold (Chilliwack, Toronto, Headpins and the Good Brothers), Troubadour (a kids record label fronted by singer Rabb who has sold more than 500,000 albums in Canada) and Cut Throat (Nash the Slash).

Although Lacourse is aware that sales are generally down, he says he is feeling good about the future, noting that the Canadian A&R division is on its hottest roll. In the past year Vancouver band the Payolas achieved a platinum album and others like Peter Dinklage and Bryan Adams turned gold. RCA continued to maintain its market share with a mix of mainstream records that didn't always crack the high profile AOR format, but certainly did well in department stores. "Hooked On Classics," for instance, turned quadruple platinum but others like "Barbie Allen Dancercise," "Urban Chipmunk" and Charley Pride's "Christmas In My Home" went gold and platinum without the aid of any significant airplay, just word of mouth and point of purchase recognition. The label's new general manager, John Ford, is bullish about the new year, noting that he expects the record division will likely move into the video field this year.

At MCA and WEA, video has meant a lot in terms of profitability and sales. According to MCA general manager George Burns, video sales increased 200% in the past year and he's not denying that sales could double again this year. The record division remained profitable, but its flow of product was scattered. Key hitters included Olivia Newton John's "Physical" which turned quadruple platinum and the follow up "Greatest Hits" which achieved double platinum before the Christmas season took hold.

WEA's outgoing president Ken Middleton says he expects video will add another 20% to the company's overall sales picture in 1983. Since opening the division in 1967, he has made the label the most successful operation in the country for 12 consecutive years. His prognosis for the coming year is bright, but he hinges the development on the company's ability to generate interest at retail and, in turn, generate hit sales. He reasons that the smart retailers are diversifying their bases to day, but he says he sees a long life for the record and prerecorded cassette.



Left: Queen City Kids.

Below: Brandon Wolf. (All photos by Joness Bowl.)

Prairies Alive With The Sound Of FM Radio And West Coast Talent

Below left: Chilliwack.
Below center: Streetheart.



By TOM HARRISON



In Western Canada—that vast expanse of the nation which begins at the stockyards of Winnipeg and continues to the coast and Vancouver Island—1982 was the year that the prairies came alive with the sound of FM radio and West Coast recording acts hit the road.

While Canadian bands such as Loverboy and Chilliwack so idyllic their hold on American radio, two of the most successful Western Canadian tours were undertaken by Australian-based bands: Split Enz in the spring and Men At Work with Mental As Anything in the summer.

1982 also was the year that oil-rich Alberta felt the nip of the same recession that took whole bites out of the Vancouver music business, a situation that saw several small studios close and at least three record retailers wave goodbye to the downtown area's notorious and lethal discounting.

Working from east to west, the perennial problem for Winnipeg-based talent has been breaking the bonds of a large and busy beer parlor circuit. Successful in this regard was Kilowatt, a four-piece comprised of Winnipeg rock veterans and including two former members of the Guess Who, who released their debut album on the new Dalcorte label distributed by RCA.

Other independent underground activity includes the release of an EP by Dub Riffles, cassette only releases by Johnny Zhigao and "white boy soul revue" Rocky Rollett, the latter a winner in the Elmus radio group's nationwide talent search, and an album by Elias Schmitt and Bell.

On a larger scale, top acts such as Streetheart, Queen City Kids and Harlequin have experienced similar difficulty in breaking out of the territorial barriers imposed by their prairie base.

Harlequin, who have three LPs on Epic, appeared successfully with Saga in Puerto Rico and then jumped to South America for dates in Venezuela.

Queen City Kids, with two CBS LPs in Canada and one on Epic in the U.S., worked to break ground after going gold with their 1981 debut, whereas Streetheart not only continues to

rake in platinum for its second Capitol LP, but recently secured the U.S. deal it has sought for so long by signing to Pasha Records.

Both QCK and Streetheart record for Pressure Records, the production arm of Star Kommand management. Perhaps Pressure's most unusual acquisition this year was signing George McRae. McRae, who is best known for "Rock Your Baby," was discovered while working the desk of a Winnipeg hotel.

With Face Productions, Star Kommand is also one of two major concert producers. Working closely with the ever-expanding Peryscope Productions of Vancouver, Star Kommand presents many of the nationwide tours that pass through the provinces of Saskatchewan and Manitoba, including Men At Work's three back-to-back sellouts in October.

In Regina, CIZL FM appeared in June and, in its first rating period, was the No. 1 FM station in accumulated audience. Raw Co. Communications, who, in addition to CIZL (2.99), own CJME AM Regina, CKVI AM Prince Albert and CKRM FM Saskatoon, will expand out of Saskatchewan when it opens CFYR AM next fall in Calgary.

Along with Edmonton, Calgary radio is considered one of the hottest markets in Canada. Calgary had two FM stations go on the air this year: CKIX, a "progressive" music station which notched a 91,000 accumulated listenership in its first rating period, and CKRY, an "album" country music station that fared almost as well.

Calgary also is excited by the prospect of the opening of the 16,000-seat Saddledome in the fall of '83. A full recreation complex, the Saddledome will replace the Corral as a large concert venue and complete an important booking triangle with Vancouver and Edmonton.

Edmonton likewise got a taste of FM country with the appearance of CJAX and CJSN (the latter taking in 170,000 listeners in its first rating).

Declining record sales cramped the style of the city's many

indie labels, although the Emeralds notched their third platinum LP with "Dance Little Bird," a novelty record marketed via K-tel. Damon Records continues to ride high internationally on the strength of Showdown's "Rodeo Song," while Stony Plain was successful with releases by Ricky Skaggs, Sir Douglas Quintet, Bim and Amos Garrett, the latter two LPs recorded by the Canadian Broadcasting Corp. and leased to the label. The agreement set a precedent for the CBC as their first step into the commercial marketing of in-house productions.

Edmonton continues to be the best concert market in Western Canada and its club scene continues to reflect the growing musical sophistication of the city. Yet, like Calgary and Winnipeg (both of which have strong but stubborn underground scenes), Edmonton still lags in the development of strong local talent. This year's major signing (to RCA) was Pretty Rough, while Victory Group, a more progressive-minded band, left for Vancouver and changed its name to Visitor.

It was easier to spot changes in Vancouver music, but more difficult to keep track of them. Commercial radio was joined by an aggressive new music station in the form of CTR-FM, a station centered at the Univ. of British Columbia campus, and the new, improved cooperative station CFRD-FM. Nightclub catering to the rock market began installing satellite dishes and pulling in the MTV network, there was the auspicious debut of the posh Richards On Richards, tough times for clubs in the Gastown area (some of which passed away); there suddenly were after hours (and illegal) nightspots catering to the art rock and underground scenes, and Luv-A-Fair blossomed as an ambitious showcase club for acts such as Killing Joke, Oingo Boingo and Romeo Void.

The Commodore Ballroom continued to be the major showcase venue for new music (and old blues and reggae), but dates there were not the automatic sellouts they once were. In 1983, the Commodore will face competition from the Rovy, a converted movie house.

1983 will see the opening of B.C. Place, a state-of-the-art domed stadium which promoters hope will be attractive to tours by major acts of the magnitude of the Rolling Stones, or the Who, who played Seattle's Kingdome.

Peryscope Productions, Western Canada's most aggressive company in the development of a regional touring or

Tom Harrison is Billboard's correspondent in Western Canada and is music critic for the Vancouver Province.

CHART YOUR COURSE TO CANADA...

MARKETING
MANUFACTURING
PUBLISHING
A&R
U.S. DIVISION

Billboard

ARTIST — Label		ARTIST — Label	
1	GARY LOW — Baby	33	DAZZ BAND — Motown
2	GAZEBO — Baby	34	BOBBY NUNN — Motown
3	VISION — Quality	35	OZONE — Motown
4	ALEXANDRE STANKE — Quality	36	BOBBY WOMACK — Motown
5	BENTWOOD ROCKER — Quality	37	STEVIE WONDER — Tamla
6	LORENCE HUD — Quality	38	SMOKEY ROBINSON — Tamla
7	RONNIE HAWKINS — Quality	39	TEENA MARIE — Gordy
8	GINO SOCCIO — Celebration	40	RICK JAMES — Gordy
9	BILL — Celebration	41	TEMP TATIONS — Gordy
10	HARMONIUM — Celebration	42	OEBARGE — Gordy
11	A FLOCK OF SEAGULLS — Jive	43	BOBBY M — Gordy
12	STEVE WARLEY — Jive	44	BIG BIRD — Sesame Street
13	STARFIGHTERS — Jive	45	BERT & ERNIE — Sesame Street
14	WHODINI — Jive	46	MANTECA — Ready
15	IMPI — Jive	47	SPOONS — Ready
16	TIGHT FIT — Jive	48	BLUE PETER — Ready
17	FELIX & JARVIS — Quality — U.S. Division	49	SANTERS — Ready
18	FELIX & JARVIS — Quality — U.S. Division	50	THE EXTRAS — Ready
19	ORBIT — Quality — U.S. Division	51	STARS ON — Radio
20	THE SECRETS* — Quality — U.S. Division	52	GRANDMASTER FLASH — Sugarhill
21	LEGAL LIMITS — Quality — U.S. Division	53	SUGARHILL GANG — Sugarhill
22	NEEVA — M.S.I.	54	RONI GRIFFITH — Vanguard
23	UNITS — M.S.I.	55	ANEKA — Hansa
24	MUTANTS — M.S.I.	56	A LA CARTE — Hansa
25	JERMAINE JACKSON — Motown	57	LAWRENCE WELK — Ranwood
26	LIONEL RICHIE — Motown	58	TOM NETHERTON — Ranwood
27	COMMODORES — Motown	59	GUY & PALMA — Ranwood
28	BILLY PRESTON — Motown	60	TERRY GREGORY — Handshake
29	SYREETA — Motown	61	SNEAKER — Handshake
30	CHARLENE — Motown		
31	JOSE FELICIANO — Motown		
32	BILL COSBY — Motown		

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Promoters Wooing

Continued from page C-4

ation than anywhere else in the country. "The biggest club draw we've seen all year is the Blushing Brides (a young trio quartet who've built a reputation on their ability to clone the Rolling Stones) I could book them seven nights a week for months on end for \$5,000 and \$6,000 a show," he adds. "It's still traditional forms of music—blues, r&b—that people will pay to see."

While he accedes that new experiments in popular, youth-oriented music have failed, by and large, to reap the financial rewards first expected of them, David Bluestein, who heads up the country's largest domestic booking agency, The Agency, is overwhelmingly optimistic about the future—at least in the coming year—for Canada's latest crop of international contenders, few of whom qualify as avant-gardistes. "We've made major breakthroughs on several fronts," he believes, "with acts like Toronto, Chilliwack, Saga, Headpins, Bryan Adams, the Payolas, Anit, the Spoons and Headpins."

To this end, Platinum Artists of Toronto has been highly successful placing Maple rock acts like Saga, Triumph and Hariqueen in Europe and South America. According to The Agency's Vinny Ginderman, more Canadian bands will be touring South America and East Asia in the coming year.

"Most entertainment revenue made in Canada still comes from rock n'roll," agrees Donald K. Donald, Montreal-based concert promoter, "although we've diversified too, presenting Broadway shows like 'Anne' and 'Sugar Babies' and other MOR, non-rock events. It's a matter of survival. We started out serving the largest youth market in history, and we have to change as it gets older."

And though Donald avails himself of satellite TV to present live sporting events at the Montreal Forum, he is mildly pessimistic about the capacity of the medium to polarize audiences, as some pundits have forewarned.

Most Canadian talent brokers agree with Donald, to greater and lesser degrees. Rob Bennett sees cause for alarm in the imminence of domestic pay TV on behalf of the investors involved. "My fear is that Canadian pay TV won't have mass appeal," he says. "In the popular arts we've already proven our inability to market domestic entertainment to Canadians without guarantees of international returns. We can't get enough appealing popular Canadian entertainment for too much, only consumption as it is—why do people think it'll work with pay TV? Foreign producers will use us as a test case when you consider how the CRIC will regulate it. And when you're run out of packaging the low popular artists we have, pay TV can only turn to the higher arts, which are already massively subsidized because they're not patronized by the public. In six months, it'll be a case of choosing between Richard Pryor, say, and the Canadian Opera. Who would you watch?"

You have to look no further than the response implicit in the fact that of the real, serious, moneyed contenders who were in the bidding for licenses when domestic rights for pay TV were first announced, fewer than half were still interested after the CRIC made its regulations public. Bennett continues:

The only salvation for the embryonic Canadian pay TV, Toronto promoter Gary Cormier of Cormier Top believes, is the removal of government controls. "Open it up," he suggests, "allow it to reflect contemporary Canadian lives and interests. Make room for independent producers—from the fat and reallocate union-burdened budgets to allow for genuinely new ideas to surface."

Cormier and Topp, who have emerged in recent years as Canada's most radical promoters, almost single-handedly providing access to new dimensions in music entertainment, via British and American new wave artists, acknowledge the need to broaden the base of their activities, while continuing to serve a younger demographic group than do their colleagues—a group weaned on new forms of mass communication and new technologies.

So where will Canadians spend their entertainment dollars in the year to come? The consensus is live music, we still draw more of them than with other media, the burgeoning fascination with forms of home video (pay TV included) notwithstanding. The "aging adolescent" demographic, wealthier but unable to shake its addiction to live entertainment, will likely opt for "classier" events—theatre, comedy, sports, live extravaganzas, superstar rock n'roll and educated "cult" artists—and eschew more contemporary, radical forms.


It's no coincidence that one undeniably creative and financially rewarding entertainment in this country is children's music—a Canadian phenomenon embraced by the baby boomers for the enrichment of their babies. Raffi, for example, has sold in excess of 600,000 albums in a little more than four years, and this year will have sold some 12,000 concert tickets," Bennett continues. "There are currently 30 or more children's acts on the marketplace, many of whom are performers. Not all of them do as well as Raffi, of course, but you can't tell me there's no money to be made there."

For the younger, school-age entertainment consumer, there's no clear idea of how effectively their interests will be served in the near future. "More video software will be sold," David Bluestein predicts, "and fewer records, but I doubt video will outgrow its function as primarily a promotional tool. Even the phenomenon of video clubs is beginning to fade—video is useful filler, but it's no substitute for live music."

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Broadcast Regulations: The Battle Of The Band



Canadian radio service is arguably among the best in the world. On the one hand there is the magazine format the network has adopted is all over the place, but so is the population and by and large the service is as original as anyone might find in other major Western countries.

On the other side of the coin is private radio in Canada, with approximately 350 AM stations and another 300-plus FMs. Recognizing that programmers in this country are highly regulated is important because it is the cornerstone to understanding why Canadian radio is so different to that heard in the U.S., even though one may still hear many of the U.S. chart hit records on the air.

Over the past 10 years the Canadian Radio, Television and Telecommunications Commission (CRTC) has become an increasingly vigilant and single-minded watchdog of Canada's airwaves and airspace. Explaining its modus operandi in decision making in its annual report, chairman of the Commission, John Wessell writes, "We have always tempered the desire for economic prosperity with a broad, public concern for the achievement of political and social ends."

The strategy of tough controls is in harsh contrast to what he refers to "deregulations à l'américaine" which is a non-op.

(Continued on page C-16)



Top left: Saga's Michael Sadler and Maze Records' Petra Schweitzer (Photo by Joness Bowie).

Top right: Harlequin's Gary Golden, left, and CITI-FM Winnipeg's Andy Frost celebrate the group's gold LP.



Bottom left: Q-107 Toronto's Gary Slaight, left; Dailcorte's Tim Trombley; and Kilowatt.

Bottom right: CFUN Vancouver's Daryl "B", left; Susan Jacks; manager Bruce Allen (Photo by Joness Bowie).

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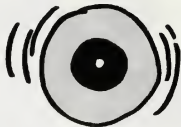
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TAPES and RECORDS

1982 Platinum Awards

Following is a list of the top album sellers in 1982 as certified by the Canadian Recording Industry Assn. Quintuple platinum is the equivalent of 500,000 units, quadruple platinum is 400,000 units, and so forth, down to platinum at 100,000. One Diamond Award was also given in 1982 in recognition of 1,000,000 sales of Led Zeppelin's untitled fourth album, first issued in 1971.

QUINTUPLE PLATINUM

Loverboy—"Loverboy" (CBS)
Bob Seger—"Against The Wind" (Capitol)

QUADRUPLE PLATINUM

Royal Philharmonic Orchestra—"Hooked On Classics" (RCA)
Pat Benatar—"In The Heat Of The Night" (Capitol)
Foreigner—"Foreigner 4" (WEA)
Olivia Newton-John—"Physical" (MCA)

TRIPLE PLATINUM

Juice Newton—"Juice" (Capitol)
J. Geils Band—"Freeze Frame" (Capitol)
Bob & Doug McKenzie—"Great White North" (Anthem)
Men At Work—"Business As Usual" (CBS)
Neil Diamond—"The Jazz Singer" (Capitol)

DOUBLE PLATINUM

David Bowie—"ChangessonBowie" (RCA)
Anne Murray—"Christmas Wishes" (Capitol)
The Monks—"Bad Habit" (Capitol)
Raffi—"The Lonely Shepherd" (PolyGram)
Mike Oldfield—"Tubular Bells" (PolyGram)
Raffi—"Singing Songs For The Very Young" (Troubadour)
Yungles—"Chands Of Fire" (PolyGram)
Joan Jett & The Blackhearts—"I Love Rock And Roll" (CBS)
April Wine—"Greatest Hits" (Aquarius)
Stevie Nicks—"Bella Donna" (WEA)
Journey—"Escape" (CBS)
Soundtrack—"Xanadu" (MCA)

"Stars On Long Play" (Quality)
Powder Blues—"Uncut" (PolyGram)
Air Supply—"The One You Love" (PolyGram)
Loverboy—"Get Lucky" (CBS)
Rod Stewart—"Greatest Hits" (WEA)
Rod Stewart—"Tough! I'm Yours" (WEA)
Aldo Nova—"Aldo Nova" (CBS)

PLATINUM

Boyz n the Band—"King Of The Road" (CBS)
Rod Stewart—"Foolish Behaviour" (WEA)
Original Soundtrack—"Fame" (PolyGram)
Rush—"Exit Stage Left" (Anthem)
Hall & Oates—"Private Eyes" (RCA)
Suzi Quatro—"If You Knew Suzi" (PolyGram)
The Go-Go's—"Beauty And The Beat" (A&M)
Oak Ridge Boys—"Fancy Free" (MCA)
"Stars On Long Play" (Quality)
The Cars—"Shake It Up" (WEA)
The Cars—"Pannarama" (WEA)
Soft Cell—"Non Stop Erotic Cabaret" (PolyGram)
Plácido Domingo—"Perhaps Love" (CBS)
Zamfir—"Solitude" (PolyGram)
Sheena Easton—"You Could Have Been With Me" (Capitol)
Human League—"Dare" (PolyGram)
Quarterflash—"Quarterflash" (WEA)
Daniel Pary—"J'Sus Ton Amé" (Kébec Disque)
Rick Springfield—"Success Hasn't Spoiled Me Yet" (RCA)
Streethart—"Streethart" (Capitol)
Kenny Rogers—"Christmas" (Capitol)
John Cougar—"American Fool" (PolyGram)
Alan Parsons Project—"Eye In The Sky" (PolyGram)
The Enemads—"Bird Dancer" (Boat)
Sharon, Lois & Bram—"Smorgasbord" (Elephant)
Kenny Rogers—"Love Will Turn You Around" (Capitol)
Steve Miller—"Abracadabra" (Capitol)
Juice Newton—"Quiet Lies" (Capitol)
Barbie Allen—"Dancercize" (RCA)
Claude Dubois—"Sortie Dubois" (Kébec Disque)
Willie Nelson—"Always On My Mind" (CBS)
Raffi—"Baby Beluga" (Troubadour)
Louis Clark With The Royal Philharmonic Orchestra—"Hooked On Classics II" (RCA)
April Wine—"Power Play" (Aquarius)
Poylones—"No Stranger To Danger" (A&M)
Headpins—"Turn It Loud" (Solid Gold)
Chillwax—"Warrior Be A Star" (Solid Gold)
Toronto—"Get It On Credit" (Solid Gold)
Nathalie Simard—"Nathalie Simard" (Trans Canada)
Roger Whittaker—"A Time For Peace" (Tembo)
Luciano Pavarotti—"O Holy Night" (PolyGram)

CANADA



April Wine

Prairies Alive

Continued from page C 6

and the opening of new venues suffered a loss when the city parks board banned rock concerts at the mid sized Kenna Arena. The company noted that while it produced approximately 275 shows, including an enormously successful invitational pro tennis tournament, 50% of these were in venues other than its Vancouver base and profits were down 50%.

Despite the fact that that Vancouver ceased to be a major center of record distribution years ago, and is not breaking acts the way Calgary and Edmonton are, the city continues to turn out the country's most promising recording acts. These range from the Payolas, whose "No Stranger To Danger" (A&M) was among the best domestic LPs of the year, to DOA, a hardcore punk band; to Headpins, a metal trio fronted by Darby Mills, whose "Turn It Loud" (Solid Gold in Canada, Alito internationally) hurtled toward double platinum.

Loverboy continued its winning ways by completing a manic tour of Japan, liming its homecoming concert and syndicated it for TV, and having guitarist Paul Dean launch his own line of electric guitars.

Loverboy's accomplishments in 1982 include a successful pact with Nissan Datsun, sponsors of the band's Canadian summer tour. Chivalack also made headlines simply by touring for the first time in three years, promoting "Opus X", while Shari Ulrich, Canada's most promising female singer at this year's Junos (which otherwise were swept by Loverboy) signed worldwide to MCA. Doug and the Shugs completed their third LP for RCA, "Music For The Hard Of Thinking", under the guidance of Richie Cordell and Glen Kolotkin. Powder Blues made plans to relocate in Los Angeles to establish their brand of upbeat r&b in the heart of the music industry.

Bryan Adams (and writing partner Jim Vallance) established himself as a recording artist while his songs seemed to show up on every other album. Jonny Adams, Loverboy, Suzy Shaws, Prism and Red Rider in the stable of managers Bruce Adams and Lou Blum is progressive electronic. The Strange Advance, whose Bruce Fairbairn produced Capitol debut is slated for a heavy European push.

The city's always frenzied independent recording scene produced quality LPs, or EPs by Brandon Wolf, Silverfox, the Scissors, Images In Vogue and many more seminal West Coast acts, which in turn buoyed the sagging spirits of local recording studios. A few closed down while Little Mountain and Water Street Sound redoubled their efforts in the video and film markets. After years of considerable expansion, the studio business finally seems to have reached its peak level and is now ebbing accordingly.

The same could be said of the retail business, where Millers and Rhodes both got out of the record business to concentrate on stereo and video hardware. Panaplast Records, a small Montreal chain, simply couldn't keep pace with the discounting of major stores such as A&A Sound or the A&A chain.



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Plight Of The Publishers

Like most industries, the Canadian music business has been hard hit by the recession. As of December of last year the economy had sustained five consecutive quarterly declines in its gross national product which accounts for the value of all goods and services produced in the country.

On the optimistic side, interest rates have come down significantly, but most executives say restraint will be exercised until a real turnaround is evident.

The turnaround is not dependent entirely on the consumer letting go of the savings book and returning to the stores to buy more records and tapes. Music publishers in Canada continue to survive in spite of legislation that limits their collection to a mechanical fee of two cents per track as set out in the Copyright Act of 1924 and to this day unrevised.

Although the federal government has acknowledged the plight of the publisher and, more importantly, the creators, it has chosen not to make ad hoc alterations to the existing Act, preferring to revise it in its entirety.

The first study to be conducted on copyright was back in 1974 dealing with trademark law, then on patent law in 1976. Since then, there have been detailed studies dealing with copyright payment obligations for cable television, the mechanical reproduction of musical works in Canada, a performing right for sound recordings, terms of copyright protection, an economic analysis of a performer's right, Crown copyright, the impact of rephotography on the copyright system, audio and video home taping and copyright and the computer.

At stake are millions of dollars. The last study figure for payments made to Canadian publishers by record companies for the reproduction of music on records sold here was 1978 and the reported total was \$16 million, of which it was projected about 5% or \$800,000 was paid to Canadian publishers for Canadian writers.

The two cent song structure is one of the lowest on record, representing about 25% of the royalty collection payment in Finland, Switzerland, Germany, Denmark, France, Italy and the Netherlands. In fact, Canada's closest comparison is the U.S. which is double the rate at four cents per song.

Synchronization rights have been similarly affected and to date cablevision has not had to pay a single penny for the right to broadcast and reproduce music because of loopholes in the outdated copyright legislation.

In fact a conservative guess at the total loss in mechanical royalties over the past 10 years added to the total cost of studies and inquiries into copyright matters likely comes close to \$100 million. And that's before one starts to add in the loss from home taping.

According to figures cited by the Canadian Recording Industry Assn., the annual loss due to home taping and piracy is a whopping \$100 million (expressed in retail dollars) or 20% of overall business.

With tough new legislation to combat copyright infringement and more realistic mechanical royalties the flow of cash through the industry would be up substantially and this is before even taking into account the prospect of a blank tape levy or the injection of more capital from the licensing of synchronization rights for pay-TV which saw its start in February of this year.

But new legislation is a lot further away than summer is to Canada right now. Thus the outlook for this new year was not bright when Al Marx, president of Attic Records and the Canadian Musical Reproduction Rights Agency, tabled the collection agency's annual report last year.

"Except in the financial year 1980-81, mechanical royalty collections have increased each year, with an 11.6% increase in 1980-81 and a further 3% increase in 1981-82. However, this positive performance is unlikely to continue in the current year as CMRRA experiences the deadening effects of the economic recession, home taping, counterfeiting and piracy on record sales, and decreases in mechanical royalty payments have been projected for the coming year."

In terms of performance income, the combined total of earnings as reported by CAPAC and the Performing Rights Organization of Canada (PRO) for 1981 was \$40.2 million or \$24.4 million and \$15.8 million respectively. Of the total, approximately half would be paid out to writers and publishers outside the country, the largest share going directly to the U.S., the U.K. and France.

Because the record industry here has been forced to take remedial action it is anticipated that it can sustain itself for a short period more without any growth in sales, but the rapid and keen acceptance of video games and prerecorded cassettes had been vastly understated this time last year by the trade and now the industry in general is looking at its burgeoning success as a possible salvation in the years to come. More importantly the trade has come to learn not to rely on the superstars, but to diversify their options and to research the market both at home and abroad.

Interestingly while it is estimated the total loss in record company billings in 1982 was between 25-30%, at retail the figure is closer to 5-10%. The difference is accounted for in billings lost to the export trade and in pipeline flooding. All surveyed agreed that net shipments today are more than reasonable. In fact, in just about all cases, record companies have preferred the option of short-shipping on new releases to hyping sales and over-shipping product.

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Left: Triumph.

Below left: The Nylons.

Below right: Rush.

Indies Weathering The Recession With Confidence

Canadian independent record companies are facing 1993 with increased optimism. Already, indie labels play a strong role in the marketplace and they seem to be weathering the recession, if not with ease, then with confidence.

The strength of the Canadian independent label scene is based on the fact that the larger companies' product is all distributed by major multi-national organizations. These multi-nationals like RCA, CBS, A&M, PolyGram and Capitol-EMI all see the continual supply of product from indies as an excellent non-risk source of income, as well as a means of keeping their distribution pipelines filled.



The large independents all express themselves well satisfied with their current arrangements. The largest indie—in terms of product flow—is Altus Records, which finally landed at PolyGram after leaving CBS. Solid Gold is distributed by A&M, which also handles Mère and Troubadour; Anthem and Aquarius are distributed by Capitol EMI; True North goes via CBS; and RCA handles Dalcorte, Stony Plain and House of Lords, among others.

Ready Records—seen by some observers as the “comer”



among Canadian indies—is distributed by Quality, the only Canadian-owned independent record company which owns its own national distribution network, and which also distributes Motown in Canada. Of the multi-nationals, only WEA and MCA do not handle distribution for Canadian-owned independent labels.

The distribution picture for smaller Canadian indies is less certain. Smaller labels, including many with specialized product, must deal with an almost bewildering variety of smaller

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companies and a patchwork collection of smaller regional distributors. The largest distribution companies for smaller and specialized labels are Phonodisc and Trend, but there have been a number of collapses in this area in recent years, turning many of the tiny independents (most of them artist owned) to do it themselves.

And at that level of the record business in Canada—outside the normal distribution channels—the picture is, as fondly, quite bright. World Records, the country's largest custom record company, which offers a variety of services to its customers (including jacket design and typesetting, as well as supervision of mastering, lacquering, pressing, warehousing and shipping (both domestically and for export), handled more than a million units in 1982. Bob Stone, who runs the company, adds, "We had to build an extension last year, we'll have to have another one in 1983. By the time we close the books, I expect we'll be between 15 to 20% ahead of 1981."

Stone estimates, however, that only one in ten of the artist owned indie records handled via World makes money for the entrepreneurial performers, and only one in twenty-five makes big money—like 300% on their original investment. "The problems at this level of the industry are the lack of distribution and a lack of general expertise. CAPAC, one of the country's two performing rights organizations, has been running a series of workshops in centers across the country titled 'How To Make Your Own Record,' in an attempt to help potential newcomers to the industry start off on the right foot."

The bigger independents, however, have moved smartly into the vacuum left by the multi-nationals, they push Canadian talent to a Canadian audience and have become so good at it that they have acquired international connections, selling their acts around the world, and, in turn, handling foreign records in Canada. Two-year old Solid Gold, for instance, was only beaten at the post by PolyGram for Motorhead in Canada, as it is, the indie label had to be satisfied with Girlschool from Britain and Mental As Anything from Australia to add to a roster that features Toronto (three platinum albums in Canada), Chilliwack (two albums, one platinum and one closing in 1983), Headpins (one album approaching double platinum) and the Good Brothers (two albums, one—a double live set—gold).

Partner Neil Dixon is convinced that his label's deal with A&M has been a salvation. Meanwhile, the label has made deals for all its artists—except the Goods—in the U.S. and a number of European countries.

Attic Records, run by Al Mair and Tom Williams—perhaps the two best known indie labels in the country—has sold over almost 40 albums in 1982 and scored well with many of them. Triumph remains a major heavy metal contender, the Rovers and the Nyxons do well domestically, and—at the top genre artists released by the label in Canada—Belgium's Nicki Berrand has done particularly well. Attic has not had as



Rough Trade's Carol Pope (Photo by Jonest Bowie).

many major smash hits in 1982 as it has in previous years, it has expanded its catalog of material, including a growing commitment to children's records. And it is the only Canadian indie with a catalog that runs from basic blues (Downchild) to adventurous British music (Jona Lewie, Temples Tudor) to MOR (Hagood Hardy) to heavy metal (Anvil, Triumph).

Marketing manager Lindsay Gillespie feels that the corner has been turned. "Things are slowly getting back to normal," he says. "The last quarter of the year has been strong and we're not expecting massive returns in January."

Canadian indies have learned to keep lean and the lack of heavy overhead has certainly helped keep them thriving through a difficult period. Andy Grobe, partner of Record Records, says his company has a full time staff of seven, but has been able to build a strong roster of tough newcomers, including Santer, a heavy metal act, and the Extras, a pop act. Most promising of all is a British-styled synthesizer band called the Spoons, who are racking up considerable sales in Canada, plus strong interest in the U.S. and Europe, with a second album produced by Englishman John Punter.

Grobe, building on his MIDE contacts, has scored a variety of country-by-country deals for many of his acts, so far, he

suspects that foreign income is still slightly ahead of domestic income for the label.

In terms of superstar success, Anthem Records—the label offshoot of SRO, the management firm which handles mega sales-rock group Rush—has had a good year. The new Rush album, "Signals," is closing in on double platinum in Canada and almost all of the group's five dates are sold out. Upcoming releases include another Bob and Doug McKenzie comedy album ("this one's more song oriented, eh, it you know what I mean," warns one member of the label's three man staff), and, later in the year, a soundtrack entry from the comedy duo's first film, "Strange Brew."

The whole organization has also been buoyed by the publishing success of Anthem recording artist Ian Thomas, who hit the U.S. charts in '82 with songs covered by Santana, America and Chicago, as well as the prompt and spectacular success domestically of the Kim Mitchell Band in the closing weeks of the year. Plans for 1983 include a second album from metal band Coney Hatch and the release of a new album from Canadian songwriter Marc Jordan, a Hollywood resident with two albums previously released by Warners in the U.S. And so the story goes. Canadian indie labels have scored well with domestic acts, both inside and outside the country. True North are currently strong with Rough Trade (Boardwalk in the U.S.), Bruce Cockburn and Murray McLauchlan. Maze has succeeded with Saga—the metal act is growing in Canada (via A&M), but is only now reaching the level of success at home that the band has won in markets as disparate as Puerto Rico and Germany. Aquarius, based in Montreal, and distributed by Capitol EMI, continues to build with veteran group April Wine as their major act.

Earl Rosen, executive director of the Canadian Independent Record Productions Assn., also sees a slowly improving climate. "Yes, sales are off, with the resultant slow down of cash flow," he says. "And there is a shortage of outside financing, which causes a whole set of problems for independents. The banks are watching them like hawks, ready to swoop."

A new element in the picture is FACTOR—the Foundation To Assist Canadian Artists on Record—which has, so far, invested close to \$300,000 in a variety of independently produced recording projects, almost all of which will show up on independent labels. The backing for the Foundation comes from three major broadcasting chains, the two performing rights organizations and others in the industry. In exchange for investment, producers agree to return one half of publishing revenue (when applicable and until recoupment), one half of any advances and one per cent of retail list.

For most of the strong new independents, the business slowdown has been a permanent reality of their existence, few of them were about when the industry's palmy days—1977-79—saw new sales records broken each month.

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Battle Of The Band

Continued from page C-15

tion in his mind. Starting in 1971 with 30% Canadian content regulations for AM radio, the commission has wielded more and more influence over content and format structure, softening its blows with new license approvals for FM stations and cable services.

The purpose of the controls has been to foster a Canadian identity, culture or option. The proximity to the U.S. had for many years diluted the cultural blood of the nation and ever since that landmark decision to adopt a 30% content policy for radio in 1971, the federal government has made "Canadianization" a priority in its goals.

In the past couple of years the corrective balance the commission sought after may actually have been achieved. Record companies in Canada are noting an increasing difference between U.S. and Canadian charts. In turn, an increasing number of Canadian acts are garnering a growing share of



Toronto

overall sales as record producers become more experienced and in turn, help in making better records.

The ACR stations have been instrumental in helping develop a buoyant talent market in this country in the past couple of years. CHUM FM in Toronto with its remote simulcasts, then Q 107 and CFNY FM in the same market, are going into the clubs to "present" shows and make them something more than just another gig for the bands. Both the eclectic CFNY and Toronto's best rock Q 107 have also recorded local bands for broadcast use, a concept which has also been used by other FM stations like CFOX Vancouver, CHQM Montreal, CHEZ Ottawa, 994 and CITI Winnipeg and about half a dozen others.

The format and content regulations have forced Canadian programmers to "use their own ears, not Americans," notes one observer of the radio scene here. But as true as this may be, one of the country's most influential and best known broadcast consultancy companies, Joint Communications, argues that radio here has paid a heavy price for something that would have evolved naturally without governmental interference.

Joint's Dave Charles is highly critical of the CRTC and federal policies in general which oppose the free market. He sug-

gests that the content legislation was a slap in the face to broad casters who were asked to tow the line while record companies were never forced to increase production. He also argues that by protecting radio from "the real world" of open competition it has done a disservice to the broadcast industry by allowing second best attitudes to prevail.

Whatever the benefit or loss is to Canadian radio, regulations are by now a way of life for most. The excitement is now in the diversity. In the past year, KISN FM opened up as Canada's first up town country rocker and in Calgary, there was the opening of the first AOR rocker with KIK-FM. The Moffat chain in Western Canada prepared to go AM stereo whenever Ottawa gave the word, meanwhile, in Windsor, CKLW became Canada's first AM to change over from mono. In the French speaking market of Quebec, two FM stations fought it out over the air with CKOI playing rock and CKOI spinning to a different beat with a mix of dance and pop, both in English and French. Both stations raised to new ratings as a result, undermining the AM cum totals to some degree.

The capitol city of Ottawa got a new adult contemporary or "family oriented" station in CJSB, tilting in the vacuum between CFGO and CFRA, which are more Hot 100 oriented. It was a big year for country music radio. In Toronto, CFGO topped 500,000 in its fall '82 cum. the newcomer KISN FM Edmonton attracted 91,000 cum in its first book and others across the country did similarly well.

Most agree that the future of broadcasting includes keeping a wary eye on satellites. With the birth of pay TV in this country in 1983, many key programming positions today see video as the immediate threat to satellite ratings books. The advent of satellite feeds for private broadcasters is appealing to program syndicators here because it could potentially offer a cheap and expeditious alternative to feeding out materials on tape, as is done today. But Canada is still a long way from offering low cost satellite feeds.

At the present time, it is illegal for householders to own dish antennas for the purpose of picking up foreign broadcast signals, such as U.S. pay TV, but it is entirely possible that in coming years, radio and cable networks will be working together to branch out into the hinterlands of Canada's regions to offer stereo simulcasts as varied as Luciano Pavarotti live at the Montreal Forum to Rush at Maple Leaf Gardens in Toronto. **DAVID FARRELL**

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Rock'n'Rolling Hot Producer Rushent Is Rushing Into Video

By ROMAN KOZAK

You would think that producing the Human League, Pete Shelley and new act J. Walter Negro, as well as running Genec Records in Britain, would be enough to keep anybody busy. But Martin Rushent has a new project: he's putting together a video show for London for broadcast in the U.S.

"I want to do something that shows what's going on in London, rather than giving the diffused picture that normally comes out here in this and pieces," Rushent says. "It will obviously be based on music, but it will also have fashion and the club scene. It will show who the new bands are in Britain, have personalities on there, and have a real British flavor."

Rushent is currently working on a pilot, and he has spoken to various cable outlets in the U.S. who might be interested in buying the show. "There's no point in doing a pilot about something nobody wants to see," he notes.

He says he wants an hour show, once a month, with different hosts for different segments. He would like to have Malcolm McLaren, for instance, as one of the hosts. Rushent states that he himself may appear on a couple of segments, but that

basically he will be behind the scenes, putting the show together.

"I want to go further into video," says Rushent, who previously produced prominent video clips for Peter Shelley and the Members. He says that in Britain the video promo business is "sown up between two or three people" and young talent doesn't have a chance to emerge.

"There is Godley & Creme, and the Australian guy who did Ultravox's 'Vienna,' and they are getting all the work. Their fees are getting higher and higher, but they are getting repetitive. You have the same formulas repeated over and over again, and the reason why is that you have the same brains doing it," says Rushent.

For his show, Rushent says he wants to use new people, with more fresh ideas. He hopes to have the pilot completed by February.

Bauhaus is back in Britain for a short U.S. tour to promote "The Sky's Gone Out," their new LP on A&M Records. Unlike most of the new English bands who now try to be as bright and pop as they can, Bauhaus' music is dark and brooding.

"There is a darkness there," acknowledges singer Peter Murphy. "It's an expression of a dark feeling which is almost like looking for an-

(Continued on page 44)



Billboard photo by Chuck Poll
PIANO MAN—Billy Joel plays the PIANO ARENA in the Meadowlands, near Manhattan.

Rough Trade Rises From Canadian Underground

By CARY DARLING

LOS ANGELES—Recent Canadian rock may seem synonymous with heavy metal, but a new generation is now being heard with "new music" leanings. Men Without Hats, the Spoons, the Payolas and Rough Trade are four young acts vying for attention along with the more familiar hard rock of countrymen like Rush, Loverboy and Aldo Nova.

Of those newer stylings, it's one of the newest to American listeners that's making the first significant inroads: Rough Trade, just signed to Boardwalk, which recently released the group's "For Those Who Think Young" album, is now charting via its initial U.S. single, "All Touch," while the act has also made chart dents in Australia and continental Europe. A duo consisting of vocalist/synthesizer Carlo Pope and guitarist/keyboard player Kevin Staples, Rough Trade has also seen its songs covered by such artists as Nona Hendryx and Dusty Springfield.

The group has actually been active since 1974, but remains the darling of the Toronto underground despite two top 10 Canadian albums thus far. Why does Rough Trade remain dogged by so low a profile?

"If we were in Cleveland, we'd probably be better known," admits Pope, whose aggressively sexual lyrics have run Rough Trade afoul of censors on occasion. "If we create success here, it doesn't mean a lot in the States. I've thought of leaving Toronto, but Kevin likes it here."

"Toronto's a good base," reasons Staples. "We thought about moving to the U.S., but it would be like starting all over again. We just hoped that some U.S. company would finally get interested in us, and they did."

However, the Boardwalk album isn't the duo's first to be released here. Signed to True North in Canada, Rough Trade's first album, "Avoid Freud," was picked up by Soffi America in 1980, but, according to Staples, "they didn't like anything" with the release, leaving Rough Trade an unknown quantity in the U.S.

A third album, "Shaking The Foundations," is out in Canada, but it's their second album, "For Those

New York's SURE Pool Bridges Dance Music Gap

NEW YORK. "Disco music is in our heart, but in our blood is for the music we call ODOR. For Only Dance Oriented ROCK, as well as Latin and Caribbean, and then funk and rap." That's Bobby E. Davis, president of Spinners Unlimited Record Enterprises (SURE), describing the musical philosophy of his record pool.

"We do not just stay in the urban contemporary market, inasmuch as the pool is comprised of 36 Latin jacks, 36 blacks, 26 whites, and one oriental, which made us realize that we were a very international organization," he continues. In addition to its office in the Bronx, SURE also has a branch in Montreal with 25 members.

Members of the pool pay \$50 a month, for which they receive from 25 to 40 records a week. They report back to the pool what records are most popular, and these reports

serve as the basis for a number of publications put out by the pool. Primary there is SURE Shot, a monthly magazine that averages about 20 pages an issue, and which Davis says has a circulation of 5,000. The pool also has smaller circulation newsletters and zip sheets. It even has a French-language tip sheet in Canada. Editor of the various publications is Mario Rios.

Rios' current project, which debuts this month, is a newsletter to be sent record companies, clubs and other record pools, surveying regional and national dance product. One of the principals of the pool and a correspondent for its publications is Afrika Bambaataa ("Planet Rock").

SURE is also getting involved in video. About 15 clubs whose DJs belong to the pool have facilities for video, and Davis expects that number to grow. "What we want to do is find a company that is capable of installing video equipment at a club at a reasonable price," he says.

"Eventually we feel that video will be the future. It is a tremendous force in the exposure of new music."

The pool also works with an area retail Record stores, such as a outlet for SURE Shot, while the pool periodically polishes dealers to determine what dance music is currently selling. The pool also arranges promotional visits by dance artists to record stores as well as clubs.

"SURE always strives not to be just a record pool, per se. We want to be known as a market research company," says Davis. "We want to be able to supply feedback on a record, to break a record, to let the store owners know about it and create sales, set record companies up with distribution, and go beyond just receiving records and passing them on. That's the future."

ROMAN KOZAK

"It's not so bad now," says Pope. "We were more interested in art and theatre back in the early 1970s. As a female performer, I had to watch Debbie Harry make it while I quietly funded Talking Heads and the Sex Pistols also came after us."

Manhattan's Roxi Rotter Club is attracting a surprisingly varied crowd through its "Wheels of Steel" night, where patrons dance to the latest rap hits. Nelson George reports, page 51.

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Talent & Venues

Eclecticism Working For Chicago's Cross Currents

By MOIRA MCCORMICK

CHICAGO At a time when most area clubs stick with uniformity in talent booking to stay afloat, Chicago's Cross Currents relies on near-radical eclecticism to keep its doors open.

Since the 240-capacity North Side club/bar's inception a little over a year ago, the self-described "artist-operated" Cross Currents has hosted Flora Punim, Betty Carter, Harold Melvin & the Blue Notes, Richie Havens & the Marvelites; local artists Mavis Travis (r&b), Marshall Venie (big band), Long-rhythm (avant-garde), Sparrow AM/FM (jazz), Bohemia & the Odd (new wave), and Cuban, Haitian, and Jamaican beats; head poets William Burroughs, Allen Ginsberg, and Gregory Corso; Actors' Equity theatrical productions, comedy-improvisation nights; and straight cabaret productions.

"There's nothing like it in the city," says Cross Currents technical director/owner Bradley Parker. Sparrow. He admits that the club's extreme variety of bookings had caused some initial difficulty in establishing a local reputation, but adds that Cross Currents has been steadily turning a profit, particularly in the last few months.

Cross Currents was founded by partners Mitch Kovitch and Thom Goodman, who opened the Belmont Avenue-area club to help stimulate

the neighborhood's commercial and artistic activity. Ideally to rival Push Street as Chicago's nightlife mecca. (Nearby clubs included popular rock showcase Tutu, country-showcase Off Broadway Lounge, jazz bar O'Toole's, and reggae venue Wild Horse.)

Sparrow describes the increasingly high-traffic locale as a mixture of "nouveau vaudeville and artists." The accent is on "artists," he says, noting that one of the guiding principles of Cross Currents is "to provide a location for local and national artists to produce themselves."

By design, all Cross Currents employees pursue some branch of the arts. From the bar manager to the cocktail servers, Sparrow himself is a respected jazz composer and pianist, having been composer-in-residence for Chicago in 1979, in addition to teaching music, writing for Down Beat magazine, composing classical and ethnic music, and producing out of his basement studio. Sparrow and his vocalist wife Joanne Pallitto from the aforementioned jazz band Sparrow AM/FM, which along with six other artists records for his Sparrow Sound Design label.

Cross Currents has had very little competition for national acts from the rest of the area clubs. "The kind of national artists we book really want to play small rooms," Sparrow says. "The atmosphere is intimate. We can pay them three or four grand, and we're able to sell tickets for \$8."

Cross Currents plans to orchestrate upcoming weeks into "theme nights," with local bands and comedy groups in residence during the week and a "Cabaret Night" on Fridays featuring comic segments written and directed by Second City's Del Close. In addition, according to Sparrow, a blockbuster piano series is in the planning stages, presenting one night each of George Shearing, Billy Taylor, Earl "Fatha" Hines, and Sir Roland Hanna, culminating in a performance by all four

GRANDMASTER FLASH & THE FURIOUS FIVE

The Red Parrot, New York
Admission \$10

To enjoy a live performance by a hip group, the audience must overcome its misapprehension of any group that performs without a band. But a rap outfit, especially one as skilled and theatrical as Grandmaster Flash & the Furious Five, cuts through those expectations with their enthusiasm, the reggae of its collected words, and Grandmaster Flash's formidable dance frenzy.

Just as they did when performing in Bronx clubs before their national tours, the Five cry on the give and take between themselves and the audience to carry the show. All their chit, midtown club, the largely white crowd responded with incredible glee to the group's exhortations to scream, shout, and "turn the party out." While the audience gyrated on the dance floor, the members of the Five fought, either solo or in tandem, through "Rapper's Delight," "Freedom," "Flash To The Beat," and, of course, "The Message."

Financial success has led the Five to abandon the casual dress clothes of earlier performances for a mix of leather pants, gold chains, and chains that reminds one of a cross between Park Avenue's social elite and the crew in Blue Boy magazine. In addition, the show is now quite profusely choreographed, with light lights, spinning microphones, and baseball bats all playing prominent roles. During "The Message" the Five, wearing the lyrics on the record, manhandle a police officer with considerable pleasure. The evening concluded with the stage covered with members of the audience and Flash and the Five rapping on the microphone among them.

NELSON GORGE

THE ROCKES

Fun, Chicago
Admission \$8

The rollers have received an unexpectedly hearty New York welcome for their first live set here, selling out 525 seats. Tets and in advance of their Dec. 23 appearance, The Rockes' latest Warner Bros LP, "Keep On Dancin'," had been receiving support on WABC FM.

Promoters Hit Harrisburg Tax Hike

HARRISBURG, Pa. — Concert promoters and others in the entertainment field, appearing before the budget and finance committee of the city's council, said they may ask club elsewhere to stage their shows if Harrisburg decides to add another 5% tax to the city's 5% school district amusement tax.

Thomas Makoul of Makoul Productions in nearby Allentown, who has been presenting summer rock concerts in a joint venture with the city, said a municipal amendment



Bildboard photo by Chuck Pyle

TURNTABLE FLASH—Sugar Hill's Grandmaster Flash finds new sounds on the turntable during a performance at the Red Parrot in New York.

yet that alone probably didn't account for the enthusiastic, almost rowdy turnout.

Magpie, Tette and Suzzy's 80 minute set was a well-gated mélange of songs, from their three albums repertoire, displaying other worldly hard moves as well as funky humor to best advantage. "Talk music," these hours is viewed as no longer relevant or commercially viable pop subgenre, but the Rockes' music—redefined by voices and acoustic guitars alone, which would tend to qualify it for that dreaded category—is not easily classifiable. Not with titles like "Jerk" ("On the Loose," "Nards," and "Sex Is for Child Dead" (all crowd favorites), and such subject matter as their theory that the ancient Egyptians had really frozen.

Individually, none of the three Rockes sisters possess particularly strong or striking voices, but when they lower their voices each other the result is a sweet sweet. Their on stage per-

sonae (earthly Magpie: cute Tette, crazy Suzzy) are disparate as their singing is harmonious, but it works. (Suzzy's constant nagging, however, does wear then after a while.)

Heading out the evening were Dad Daddy Sun & the Outer Planets, a popular downtown rockabilly outfit, and Jason & the Machine. Scorcher Music City's (possibly the world's) foremost county pickup purveyors were the star of the show. The week hours.

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For The Record

Two concerts were reported incorrectly during November-December. The first, a Van Halen date Nov. 20 at the University of Texas Frank Erwin Center in Austin, should have been listed as a sellout at 14,018 for the scaled-down arena. The second, a Kenny Rogers evening at the Sparrow Dome, Syracuse (N.Y.) University Nov. 26, should have included John Scher Presents, as co-promoter.

Survey For Week Ending 1/22/83

Boxscore

The following are among the top-grossing concert weekends reported through the survey week. Numbers are actuals, gross, attendance, capacity of facility, ticket prices, promoters, facility, city, number of shows, number of sellouts and details.

- **OAK RIDGE BOYS, LEE GREENWOOD**—\$278,445, 18,563 (18,000 capacity), \$15, in house promotion, Mollywood Star Theatre, Merseville, Ind. six shows, five sellouts, Dec. 31-Jan. 2.
- **AEROSMITH, PAT TRAVERS**—\$170,481, 14,472, \$13 & \$11.50, Bill Graham Presents, Oakland (Calif.) Coliseum, sellout, Jan. 7.
- **O'JAYS, DAZZ BAND**—\$162,966, 12,784, \$15.75 \$11.75, in house promotion, Front Row Theatre, Cleveland, Ohio, four sellouts, Dec. 31-Jan. 2.
- **AEROSMITH, PAT TRAVERS**—\$149,691, 12,870, \$11.75 & \$10.75, Avalon Attractions/Beach Club, Long Beach (Calif.) Arena, sellout, Jan. 6.
- **JERRY RIOPELLE, THE DREGS**—\$58,985, 4,377 (5,380), \$15, \$11.50 & \$9.50, Evening Star Prods., Celebrity Theatre, Phoenix, two shows, Dec. 30-31.
- **NEIL YOUNG**—\$23,300, 1,864, \$14 & \$12.50, Bill Graham Presents, Santa Cruz (Calif.) Civic Center, sellout, Jan. 5.
- **B.B. KING**—\$20,546, 1,820 (2,690), \$10.50 & \$9.50, Evening Star Prods. Celebrity Theatre, Phoenix, Jan. 9.
- **SKIP CASTRO BAND**—\$10,000, 1,000, \$10, in house promotion, Wax Museum, Washington, D.C., sellout, Dec. 31.

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Talent & Venues

Northeastern Ohio Gets First Vegas-Style Nightclub

AKRON, Ohio—The Breakaway Club, Northeast Ohio's first Las Vegas-style nightclub, opened here last month. The 2,775-square-foot, multi-level facility is the franchised of Elmer "Al" Grimes Jr., a former marketing consultant.

Grimes formed National Entertainment Center, Inc. (NECI) in 1977, and sold stock to various small investors in the Ohio area to finance the club, he says.

Such acts as Tony Bennett, Manhattan Transfer, Count Basie,

Woody Herman and Bobby Vinton have played at the venue since its opening. Plans currently call for booking strictly MGM entertainers, but an experimental date with Todd Rundgren is scheduled. All booking is handled by ETA in Cleveland.

Dance Trox

By BRIAN CHIN

The hug news this week can be found on the adjacent chart. Michael Jackson's "Thriller" album takes an mighty leap in the top from 27, superstar city, to say the least. It's the biggest such jump in the history of Billboard's Disco/ Dance chart as it's currently re-released. (Long ago, when there were fewer postions on the list and fewer records competing, a Gloria Gaynor album was No. 1 in six weeks of release.) In the chart department, the move is a result of a combination of factors: the serving of the album to the full Billboard repertory, the release of a 6-20 remix "Billie Jean" promo, and, simply, the fact that the album as a whole is fierce. (We second that comment.)

Also, Indeep's "Last Night A DJ Saved My Life" makes an equally impressive jump, from 20 to 40. To us, it's an indication of the continuing relevance to the young of the disc jockey's image as cult hero: the song is doing early in its life what Secret Weapon's massive "Must Be The Music" did as a sleeper.

Other new chart entries, Sky's "Let Love Shine" is in a much more familiar groove than their last single, their mellow phm and harmony and much as well as ever. Shep Pettibone mixes the vocal and instrumental. The three-mus discoid of Heaven 17's "Let Me Go" has been released simultaneously following a couple of months of import activity.

Proving that everyone likes a turn on the dance floor sooner or later, Neil Young's "Trans" album (Geffen) is loaded heavily with vocoder and sequencer, to the virtual exclusion of his usual folk-rock. Surprisingly, Young is very convincing indeed when affecting a Kraftwerk-like austerity ("Transducer Man," or in a heavier, riff-oriented mode ("We R In Control," "Simple And Bold," "Mr. Soul").

Ric Ocasek, member of the Cars and producer of Romeo Vado's dance-rock crossover, "Never Say Never," also has an album out on Geffen, called "Beatitude." In two electronic cuts, "Jimmy Jimmy" and "Connect Up With Me," he should please fans of the group's "Shake It Up," despite the album's name should note that neither are very far from, yes, Cerrone's "Trippin' On the Moon."

The same can easily be said of "That's Good," from the "Oh, No! It's Devo" album, which comes on the dance chart this week. Killing Joke's "Birds Of A Feather" (EG 12-inch, through Jem) mixes the Afro-rock groove familiar to dance- through Adam Ant's earlier hits.

Notes on old and new music: we heard three pleasing remakes this week, which reach back through the '70s. The Montana Orchestra's "Rude Like The Wind" (Philly Sound Works 12-inch) is a jazz-funk version of Christopher Cross' hit suited mainly to radio; check the B-side for an unrecognized reworked cut version that's quite Muddy-nah.

The Crash Crew's "Breaking Blues" (Sugar Hill 12-inch) has a good, deep, preppening funk that is much oblique reference to Paul Simon's "Take Me To The Mardi Gras," which, in a version by Bob James, was a B-beat obscurity in years past. Forrest's version of Hues Corporation's 1974 hit, "Rock The Boat" (Profile) captures the smooth, loving beat of the original with some subtle electronic additions; it also borrows some percussion feel from another of the original's contemporaries, Barbra's "Hit-Jack."

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Billboard

Survey For Week Ending 1/22/83

Dance/Disco Top 80

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Wk	Chart	Artist	Label	Wk	Chart	Artist	Label
1	★	37	1	★	37	1	★
2	1	2	1	2	1	2	1
3	1	3	1	3	1	3	1
4	1	4	1	4	1	4	1
5	1	5	1	5	1	5	1
6	1	6	1	6	1	6	1
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8	1	8	1	8	1	8	1
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76	1	76	1	76	1	76	1
77	1	77	1	77	1	77	1
78	1	78	1	78	1	78	1
79	1	79	1	79	1	79	1
80	1	80	1	80	1	80	1

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Talent & Venues

Act-ivities King, Brubeck, Metheny To 'Kool' It At MIDEM

B.B. King, the Dave Brubeck Quartet and Pat Metheny will be appearing at next week's MIDEM in a concert titled "Kool Jazz At MIDEM." The show, which will be videotaped and recorded, is presented by Who's Who In Jazz under license from the Kool Jazz Festivals division of Brown & Williamson Tobacco Co.

Manager Denny Bruce is label-shopping for the *Fabulous Thunderbirds* in Los Angeles after four albums for Chrysalis Records. Meanwhile, the group starts work this week in San Francisco on a new album with Carlos Santana for Columbia Records. Producer is Jerry Wexler. After a brief European tour, the T-Birds return to New York for a Valentine's Day show at the Bottom Line.

Upcoming national tour by Hall & Oates being sponsored by Canada Dry. Nigerian juju music artist King Sunny Ade to tour the U.S. in February. A 10-hour benefit featuring jazz, rock and contemporary dance as well as fashion and the martial arts, will be held Friday, Dec. 21 at the Fabulous Cooperative Auditorium in New York, sponsored by the Banks Brothers Organization Ltd. and the Big Drum Nation Dance Co. The proceeds will go to the National Assn. Of Campus Activities, which "will hopefully secure

jobs for many of the performers this evening."

John Cougar, ready to go into the studio to produce Mitch Ryder, also teamed up with Jerry Lee Lewis to sing "Over The Rainbow" at a recent Minneapolis benefit.

Timi Yuro is making a comeback via an LP on Anola Records, "Oversee," produced by Willie Nelson. Nelson, incidentally, who has done a special for HBO, to be aired in the spring.

Boyz Skaggs, Maze and Ceasar's Latin All Star Band played a New Year's concert at San Quentin



Billboard photo by Chuck Peln
LEVON & RICK—Levon Helm and Rick Danko, formerly of the Band, team up for an acoustic set at the Ritz in New York.

Rock 'n' Rolling

• Continued from page 43

swers, for light. It's a search for light, and not just in a cliché religious terms. I'm talking of symbols. There are a lot of questioning lyrics about the self, not just the environment. There are purely objective observation lyrics, and some self-indulgent lyrics as well."

Murphy jokes that he has "loads of profundities. They just have to squeeze them out." But that really isn't within the ken of Billboard, so we ask more prosaic questions. And we learn that Bauhaus has been together for over three years, has made three albums, and has paid three vin-

its to the U.S., mostly playing in the New York area, though the latest tour, booked by the International Talent Group, was the most extensive, taking the band to the West Coast.

"We didn't really set out in a professional way to look at viable markets as a money-making sort of thing. But recently we have gotten people around us who are very ethical, but who made us realize certain facts and possibilities and made us realize that there were certain venues we had to use to get across," he says.

In other words, the hand is more

commercial? "No, not in our music, but recognizing the machinery, and knowing how to use it," he says. That means more interviews, and maybe a few more live shows, but Murphy still rejects long tours.

"A&M, I'm sure, would love for us to do the strategic nine-month assault of America, but that's something we really couldn't do. We can't prostitute ourselves. After a show, for example, we find that people approach us, and expect certain things from us because we're a rock band. But we're not into the rock 'n' roll animal sort of thing. We don't enjoy the expected rock 'n' roll life style."

Golden Nugget Reaping Benefits Of Sinatra Pact

By MAURIE ORODENKER

ATLANTIC CITY—Frank Sinatra's exclusive contract with the Golden Nugget Casino/Hotel here to serve as a "marketing tool," and to appear primarily at private shows for invited high rollers, appears to be paying off. Several hundred high-rolling gamblers attending Sinatra's private concerts in the hotel's intimate 500-seat Opera House Theatre recently wagered a record of more than \$20 million in casino revenue.

Golden Nugget chairman Steven Wynn, who made the deal with Sinatra, says the singer's first engagement made a lot of new friends for the casino. The previous record for the amount won by a casino here in one day was \$2 million. But industry sources said that in one day, the Golden Nugget won approximately \$3.7 million just from one Sinatra fan from California who was unlucky at the casino's baccarat tables.

Golden Nugget invited about 1,000 high rollers from around the country to the four private Sinatra concerts. An hour before the opening show on Wednesday, several hundred of the best customers attended a cocktail party to toast Sinatra on his 67th birthday.

While Sinatra's shows are basically private performances, Wynn said that small bettors will be given an opportunity to buy tickets for Sinatra's next appearance here.

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13th CONSECUTIVE YEAR.

WELL DONE, GENTLEMEN. LOOKING FORWARD TO '83.

*Maria Corvalan
Brian Condliffe*

LOOK FOR WEATHER REPORT'S "PROCESSION."

COMING SOON. ON COLUMBIA RECORDS AND CASSETTES.

GRP Records Goes Independent Plans Expanded Staff, Roster After Split With Arista

Continued from page 6

"Our whole idea was to have our own label from the outset," Rosen recalls of the company's formation in 1978 and its original Arista pact. "When we started with Arista, Dave Davis wanted us to function as a production arm. I think in his mind it was always viewed that way, while in ours, we wanted to see ourselves as a label."

Rosen is quick to term the parting of ways an amicable one, however, and acknowledges that Arista's involvement was crucial to his GRP successes as Angela Bofill, Tom Browne and Grusin himself. But the GRP co-founder adds, the recent financial crunch may have inhibited Arista's interest in expanding GRP's size or musical focus.

Ironically, the decision to secure independent distribution wasn't a part of the blueprint at first. "We never thought of going through independents," admits Rosen. "We

thought we'd look for a p.k. deal with CBS or Warner's instead." But a trip to NARM's independent distributors huddle in Florida, held last fall, changed their mind.

Rosen agrees that the decision will also simplify the music, minimizing any potential disruption in the market, since the new GRP lineup largely duplicates the network the label worked with under Arista.

The only changes seen in GRP's new network of 11 distributors find the label going to Malvern instead of Alpha for the New York area, and Big State rather than Pickwick for Texas. Otherwise, the company will utilize the same firms, among them Schwartz Brothers, Pias, M.S. and Pickwick.

Initially, GRP hopes to rely on distributors to provide field support, but Rosen notes that he's already increased his staff through three key appointments, bringing the total staff to eight. Joining are creative

service chief Andy Baltimore, promotion director Sherry Winston and sales chief Harold Sulman.

The roster, too, is expected to grow, offsetting the loss of such career artists as Bofill and Browne. In addition to Grusin, whose next album will be the first to be marketed directly by GRP, the label retains Dave Valentin and Donald Blackman, and Rosen reports that seven new acts are in the final stages of negotiation, with confirmation of those contracts expected shortly.

Manufacturing and distribution alliances have also been revamped. Rosen says that whereas Arista used different suppliers for different projects, GRP is initially working through three firms he and Grusin have been impressed by, following earlier tests. Thus, Europack in New York will handle all plating, Allison will duplicate tapes, and Goldwyn will press discs.

Then there's the toray into 12-inch singles for the dance market. The label has already garnered club spins and black radio play for "Funk-a-kazic," a tap record that also parodied the extreme state, recorded by the Funkacize Gang.

Finally, there's GRP's lush digital stance, influenced by Grusin's earlier experiences in cutting albums digitally. Not only will the new Grusin album, "The New York/Los Angeles Dream Band," use digital gear for its all-star lineup of top commercial jazz players, but Rosen says all future GRP sessions will be digital.

In fact, the label's already preparing to distribute its own digital Compact Discs by importing them through Sony, which will sell the product through its accounts. "We started our digital project while at Arista, but toward the end of that arrangement, the financial situation made it difficult to get the production outlays we needed," says Rosen.

Thiele Returns To Scene, Cuts P&D Deal With CBS

NEW YORK: Veteran jazz-pop producer Bob Thiele has finalized his pressing and distribution agreement with CBS Records (Billboard, Dec. 18).

Thiele's 13-year entry into the recording business, however, over a span of 40 years he has worked with more than 200 artists, are the Doctor Jazz label and Signare Records, which will market pop-rock LPs.

The U.S. deal, made with Cal Roberts, vice president of marketing for Columbia Records Productions, sees the first product flow February and March, when five albums will be released.

They are Teresa Brewer's 1 Dig By Band Singers, Lonnie Liston Smith's "Dreams Of Tomorrow," featuring vocals by Smith's brother,

Donald, another Brewer entry, "On The Road Again," featuring her with French jazz violinist Stéphane Grappelli, "Classic Tenors," featuring sessions by Coleman Hawkins and Louis Armstrong, and "Treasure Island."

Thiele, whose umbrella company is Teresa Gramophone Company Ltd., says he plans to release about 12 albums a year, each carrying a list price of \$8.98 for both LP and cassette.

Thiele will negotiate international label deals at MIDEM next week. He plans to kick off a number of promotional concepts on behalf of the new releases after he returns from Europe Feb. 5.

IRV LICHTMAN

LIMITED EDITIONS PLANNED

Mail Order Historical Label Bows

By PETER KEEPPINGS

NEW YORK—An ambitious new label has been formed in Los Angeles to market, by mail order, limited edition anthologies of historical jazz recordings. Much of the material being made available by the new company, Monac Records, has never been previously released.

Monac's initial release, slated for late February, will consist of three boxed sets: "The Complete Blue Note Recordings Of Thelonious Monk," a four-record package; "The Complete Pacific Jazz And Capitol Recordings Of The Gerry Mulligan Quartet"; And Tette Wiles And Duke Baker, "which contains five disks; and 'The Complete Blue Note Recordings Of Al Hightower And Meade Lux Lewis.'—a three-

But, Louie says, "We plan to approach other labels that have material we feel would be appropriate for us to put out."

All three of the first Monac packages include alternate takes, tracks which have never been reissued on LP, and tracks which have never been released in any form. Louie says that all the label's releases will include, with the exception of one, "from a specific period in an artist's career. The Monk anthology, for example, includes 15 previously unissued tracks, including two that are Monk compositions. "Sixteen," that has never appeared on record.

Plans are for every Monac title to receive a limited pressing, with each release having a limited number. There will be 7,500 copies pressed of both the Monk and Mulligan sets, and 5,000 of the Ammons-Lewis package.

"We will absolutely never have a second pressing of any title," Louie says. "We want to maintain the integrity of the limited-edition concept. Once we have released a title, we will not re-press it regardless of demand."

Each package will contain high-quality pressings in rice paper sleeves and a booklet containing detailed discographical information, rare photographs and a critical/his-

torical essay. The Monk set will include what Louie describes as "the most complete Monk discography ever," compiled by Cusanza.

The collections will sell for \$8.50 per disk, plus shipping and handling. Cusanza says the sets will be assessed a sales tax. They are being marketed by mail order only. Advertising is being limited to the company's jazz press in the U.S.

"I believe the jazz marketplace is so flooded that with a minimum of advertising in the right places, you can reach the majority of your audience," Louie says. "This is truly an exciting project. We're not going to stress over. The only people who'll really be interested are the serious jazz collectors, and they're easy to reach."

Both Cusanza and Louie have extensive backgrounds in the jazz record business. Cusanza has produced albums for Arista, Novus, Atlantic, Warner Bros., Mercury and other labels, in addition to having written about jazz for various publications. Louie most recently headed the jazz department of Warner Bros. Records, where he was in charge of the Blue Note reissue program during his tenure as a marketing executive at United Artists Records. Cusanza was also involved in that program.



GRAPIC APPROVAL—Dave Grusin, left, and Jerry Winston, president of Malvern Distributors, look over art for the GRP album, "The New York/Los Angeles Dream Band." It's the first released under the label's new distribution deal.

Released photo by Chuck Paim

Survey For Week Ending 1/22/83											
Billboard® Best Selling Jazz LPs						Jazz LPs					
WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	10	2	1	10	2	1	10	2	1	10	2
2	1	3	2	1	3	2	1	3	2	1	3
3	2	4	3	2	4	3	2	4	3	2	4
4	3	5	4	3	5	4	3	5	4	3	5
5	4	6	5	4	6	5	4	6	5	4	6
6	5	7	6	5	7	6	5	7	6	5	7
7	6	8	7	6	8	7	6	8	7	6	8
8	7	9	8	7	9	8	7	9	8	7	9
9	8	10	9	8	10	9	8	10	9	8	10
10	9	11	10	9	11	10	9	11	10	9	11
11	10	12	11	10	12	11	10	12	11	10	12
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77	76	78	77	76	78	77	76	78	77	76	77
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134	133	135	134	133	135	134	133	135	134	133	134
135	134	136	135	134	136	135	134	136	135	134	135
136	135	137	13								

Survey For Week Ending 1/22/83

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TITLE - Artist (Artist's Label & Number (Cat.) Label (Publisher) (Catalogue))		TITLE - Artist (Artist's Label & Number (Cat.) Label (Publisher) (Catalogue))		TITLE - Artist (Artist's Label & Number (Cat.) Label (Publisher) (Catalogue))	
1	40	1	40	1	40
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6	45	6	45	6	45
7	46	7	46	7	46
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47	86	47	86	47	86
48	87	48	87	48	87
49	88	49	88	49	88
50	89	50	89	50	89
51	90	51	90	51	90
52	91	52	91	52	91
53	92	53	92	53	92
54	93	54	93	54	93
55	94	55	94	55	94
56	95	56	95	56	95
57	96	57	96	57	96
58	97	58	97	58	97
59	98	59	98	59	98
60	99	60	99	60	99
61	100	61	100	61	100

Supers are awarded to those products demonstrating the greatest uplay and sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

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Warner Bros., Elektra/Asylum Merge Nashville Operations

By KIP KIRBY

NASHVILLE In a move directly related to streamlining maneuvers at Elektra/Asylum Records (separate story, page one), Warner Bros. Records shut down its Nashville offices last week and incorporated its roster under E/A's local staff.

At the same time, Jimmy Bowen, who had been vice president of E/A Records Nashville, assumed the role of senior vice president for the new operation, to be known as Warner Bros. Nashville. Bowen will report to Warner Bros. chairman Mo Ostin.

Although the newly merged labels will do business under the Warner Bros. banner, none of the Warner Bros. country staff was retained in the shift. Country artists currently under contract to E/A will have their product released on the

Warner Bros. label as of approximately Feb. 1.

The combined roster gives Bowen's division a total of 50 acts, a number which he says he will evaluate carefully over the next two months.

In March, the company will relocate to larger offices that will house both the record label and its publishing wing, Elektra/Asylum Music, headed by Dixie Gamble-Bowen.

Although Bowen declined to comment specifically, it is understood that his division is negotiating with producer Jim Ed Norman for the in-house position of a/cr vice president. If Norman joins Warner's, it is not known yet how this will affect his independent production of such acts as Anne Murray, Mickey Gilley and Johnny Lee.

Also in question is the future of Norman's own publishing company, Jensen/Jensen, which has offices in L.A. and Nashville. Gamble-Bowen confirmed that Jensen vice president Randy Talmadge is leaving that post to join Elektra/Asylum Music.

Bowen says no staff additions for his label are currently planned, though he projects there will be an increase at a later date. Stan Byrd, national country promotion director

for the non-defunct Warner office, has been retained as an independent consultant to work with Bowen's promotion staff during the transition period now underway.

The merged Warner Bros. Nashville operation will be responsible for such country acts as Hank Williams Jr., Emmylou Harris, Conway Twitty, John Anderson, Eddie Rabbit, Karen Brooks, T.G. Sheppard, Crystal Gayle, Gail Davis, Bandana, Rodney Crowell, the Bellamy Brothers, Frizzell & West, the Whites, Eddy Raven, Tom T. Hall and Freddy Fender.

Reduced Airfare Deal For Radio Seminar

NASHVILLE Registrants traveling to the 14th annual Country Radio Seminar in Nashville will be able to take at least 30% off regular coach airfare. The reduction is arranged through Nashville Express Travel, are available Feb. 16-20 for the Feb. 17-19 seminar.

Reservations should be made through the agency no later than Jan. 21. During the seminar, Express Travel will give away two tickets on American and Republic Airlines for subsequent free trips to Nashville within the year.

Cheyenne: Music City's Newest Showcase Venue

NASHVILLE This city's newest country showcase club, the 450-seat Cheyenne Restaurant and Dance Hall, has opened. The operation is headlined major country acts, and Ace Productions is syndicating a "Nashville Tonight" radio program from taped performances.

Cheyenne, which occupies the former Blazing Saddles location on Nolensville Rd., is owned by Charles Shrader and Jim Mullins. Shrader was unsuccessful in an early 1982 attempt to reactivate Nashville's Exit/In venue, but he says a larger seating capacity, lower operation costs and other advantages should make Cheyenne profitable.

Top country performers are lined up for the "Nashville Tonight" productions, set to debut in April on between 200 and 300 stations, and nights are also booked for regular shows. Tickets usually are \$10, \$18.95 including dinner. Local acts will be booked for little or no cover charge, Shrader says.

The opening night taping Tuesday featured Rodney D. Bailey, Terri Gibbs, David Rogers and Craynie Lane. John Anderson played Thursday (13). This Tuesday (18), Margie Smith and Johnny Carver are confirmed; for Thursday (20), Leon Everette, Denise Price and Tom Carle are lined up.

The "Nashville Tonight" shows cost the club \$4,000-\$5,000 for payment to the acts, bands, DJ hosts and for taping. At \$10 per ticket, Cheyenne can at least break even, according to Shrader. "And if we can have a sponsor or two on the Ace show," he says, "we can lower the door price." Promotion is far consensus of ticket giveaways on WSIX Nashville.

Ace Productions is taping four artists per show, each playing 40-

minute sets. These will be edited into the weekly show, but Shrader is unsure of the program's final length. He says Ace hopes to syndicate "Nashville Tonight" to Europe, Canada and Australia.

Sound and lighting are provided by the Nashville Club Division, also about \$20,000 in the system, which includes Alterc and Electro-Voice speakers. CARTER MOODY

NMA FORUM ON COSTS

NASHVILLE The Nashville Music Assn. will hold its first industry forum of the new year on Wednesday (19) at the Omni Hotel. The forum, co-sponsored by First American Bank, is titled "Being Creative With Costs: The Costs Of Being Creative."

Panelists scheduled for the forum are artist Duane Allen of the Oak Ridge Boys; financial analyst Mickey Bryant of Gelfand, Rennett & Feldman; Bob Fied, president of Mountain Records; Bill Hall of the Weik Music Group; attorney Joel Chazy of Katz, Weissman and Cherry/Kat Family Records; financial analyst Kay O'Neil of Kraft Bros. Inc.; and managers Paul and manager David Skepper. Lorett Lynn Enterprises Forum moderator will be Jan Deas of Jan Rhee Marketing.

The panel will deal with the changing financial and economic environment in the music industry and ways of working creatively with budgets and expenses.

The forum begins at 5:30 p.m. Cost is free to all Nashville Music Assn. members. \$2 for non-members.



AL ON ALIVE—Team Records artist Big Al Downing chats with "Nashville Alive!" host Ralph Emery, left, during rehearsals for his recent WTBS-TV appearance. Downing, whose debut album for Team was recently released, is currently touring with Doug Kershaw.

Chart Fox Emmylou's 'Last Date' Climbs To First Place

By MELINDA NEWMAN

Though the title seems to indicate she's losing out in the romantic department, "Last Our Love On Our Last Date" this week gives Emmylou Harris her fifth No. 1 single. Harris first appeared on the charts in 1975, when her debut Warner Bros. single, "Too Far Gone," reached 75 on the Billboard Hot Country Singles list. Her other No. 1 hits are "Together Again" and "Sweet Dreams" (both 1976), "Two More Bottles Of Wine" (1978), and "Beneath Still Waters" (1980).

"Last Date" is actually making its third chart appearance in as many decades. Each time, it's hit the charts in a slightly different form.

Originally, the tune was an instrumental entitled "Last Date," it peaked at 11 in country for keyboardist Floyd Cramer in 1960, and

at two on the pop charts. Conway Twitty liked the song so much that he decided to put it into the pop idiosyncrasy, retitled it ("Lost Her Love) On Our Last Date," and sent it to No. 1 in 1972. Now, 10 years later, it's in the premier position once again after Emmylou cut it with a gender change.

Harris' version was produced by her husband, Brian Ahern, who has done all of her Warner Bros. albums. Another such husband-wife team is Rodney Crowell and Rosanne Cash. Cash is currently represented on the singles chart with "I Wonder," while her "Somewhere In The Stars" LP is at 38.

Twitty's current chart climber, "The Rose," is also a remake of a former top 10 pop hit. The song is from the film of the same name; it

(Continued on page 49)

FIRST STAGE OF EXPANSION

Halsey Opening Nashville Wing

NASHVILLE In a move calculated to launch significant company expansion in the next 12 months, Jim Halsey is opening Nashville offices this month. They will be headed by former RCA artist development executive John Fisher.

While the Nashville branch will serve as a liaison between the Tulsa-headquartered agency and its primarily Nashville-based artist roster, Halsey says he sees this step as initiating a new period of growth for Halsey International, which encompasses booking, management, video, live and recording.

"1982 got our booking agency grosses alone up 12% from the preceding year, which was also a record-breaking year for us," Halsey says. "We consider Nashville an important country center, but more than that, it's an important center for

worldwide business."

Halsey also hopes to establish a New York office by the end of the year to complement his firm's coastal activity. The New York satellite would be responsible for overseeing Halsey's projected new classical booking division.

A key area of involvement for the agency in 1983 will be video: video clips, videotaped concerts, syndicated music specials spanning a variety of musical acts. Cable and pay-TV programming is developed through Tall Pony Productions of Los Angeles, in which Halsey is partners with producer/director Tony Eaton. Halsey says his company has six separate music specials on the drawing board with Tall Pony, including one to headline a major rock label. In December, Home Box Office began airing a Halsey/Tall Pony production starring Rosanne Cash, the Charlie Daniels Band and the Oak Ridge Boys.

"We intend to become much more directly responsible for developing audio/video footage on our acts," Halsey states. "We feel that supplying video and radio clips on our artists will enhance our services as

country's largest booking/management agency."

Halsey formed his company in 1949 when he began working with Hank Thompson (who is still with him today). The firm now represents 30 acts, including Merle Haggard, Terry Gibbs, Don Williams, Tammy Wynette, Roy Orbison, the Coasters, Hanner Band, Michael Murphy, Con Hunley, the Oak Ridge Boys, Lee Greenwood and Woody Herman.

Through its year-old affiliation with Churchill Records, Halsey also represents label artists Cindy Hurt, Roy Clark, Hank Thompson and Rodney Lay, as well as recently-added Debbie Campbell and Jimmy Dean. Churchill is distributed in the U.S. and Canada by MCA, Halsey expects to solidify overseas distribution for the label at MIDEM this month.

Also on the international front, Halsey has two more BBC television specials slated for 1983, and he's arranging European tours for Roy Clark, Lee Greenwood and Woody Herman (who joined the agency this year).

(Continued on page 49)

For The Record

Jack Grayson's name was inadvertently omitted from list of Country Artists appearing in Billboard's Talent In Action/No. 1 Awards Dec. 25 issue. Grayson's name should have appeared third on the list.

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Country Nashville Scene

By KIP KIRBY

It's different's original and who knows—it
just could work. It's a new ballad song, *Music
Row*, created by the Doyen Performing Arts
Fund, and it's definitely attracting attention
the billboard makes (with all success) the
Daily Planet Dayton Ohio's Performing Arts
Fund Needs You Please call 513 222 815. Bal
let, Opera, Phamarc.

The billboard is a catchy ballad created by
Doyen's depressed arts fund to interest the
billionaire in doing a
benefit concert to raise
money for the organiza-
tion. Dayton-like other
cities in Ohio have been
hard hit by the recession,
with many of its citizens
out of work and many of
its businesses shut down.

So Richard McCarty, the performing arts
executive and the Dayton Performing Arts
Fund, decided to create the straight line be-
tween two points he could devote, calling after
him to his group's plight an open place, bigger
than life, to perform. So far, no response from
Dolly, but McCarty's hopeful. And then again,
in light of Paris, maybe the billboard's heartless
message will attract other Nashville artists and
will step to with their time and talent to do
this performing arts organization through
troubled times.

Rumors, Adios & Drops: Loretta Lynn is in
the midst of negotiations with a label other than her
longtime home, RCA, now that her contract's up
for renewal. What for Atlantic America. Loretta
to pick up Gary Puckett (former leader of Gary
Puckett & the Grass Roots) with James Stroud to
produce Atlantic's new Nashville-oriented work
is also in order. Discussion with Larry Woodard,
RCA's Nashville singer/songwriter, caused him to
decide to come through, expect RCA to pro-
duce this project (as well as the next album on
his father-in-law, Johnny Cash for Columbia).

Can't confirm, but we understand that the
Ohio's Bruce may also be reading a produc-
tion prospect or two for Atlantic America.
Gene from Warner Bros. are *Bea Aton* and
Cue, Hentley, though it's doubtful that Hentley
will receive labels for the time, it's taken to
read this column. Same goes for the *Burrito
Bros.* they're off Epic but reportedly about to
sign with another major through their affilia-
tes with Carlo M. M. and John are touring
Australia and New Zealand this month,
with a *Wendy* appearance and European tour
planned for spring. And *Alabama* gets to
work's end for actual development as part of its
female singers—*Gus Hardin* and *Dale Gribble*—
picked up for RCA and Warner Bros. respec-
tively. Another *Alabama* follow, *Boyz
n'Girls*, had 1983's first No. 1 country single.

In case the background voice of Bianca Be-
rely's latest Epic single, "The Blue Anemone"
sounds familiar, the speaker is *Boyz n' Girls*.
Emmylou Harris controlling her distinctive
harmonies. Keep ears peeled—such a
change is really possible for *John Cougar* and
George Strait singing *Boyz n' Girls* is a new
national campaign. Consider we use the extra
time, his wife's expecting their first baby in June.

Alabama is a finalist in two categories in the
annual American Music Awards. The band is up
for favorite group duo on country—country and
its favorite album—country on the strength of
"Mountain Music." *Alabama* plans to be on
hand in the audience when the American Music
Awards feature its 10th anniversary show live
Monday (12) from L.A. via ABC's 7.

No nomination in the country group of the
year category is the *Statler Brothers*. They'll be
performing "Older Than the Fifties" on the show
that night. And on a new country note look out
for *John Cougar* dealing with *Myth Rider* on
"Big Time" during the live telecast. The tune
was written by Nashville songwriter Keith
Spence.

Guitarist Albert Lee was overlooked by the
musicians on his brilliant RCA debut album "The
Guitar." Lee, who has been in the country scene
for some time, has his first LP for Polygram so
is slated this month. Lee's album was produced
by longtime friend Rodney Crowell. Lee earned
honors from *Country Music* magazine when he

Billboard Hot Country Ps

Survey For Week Ending 1/22/83

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This Week	Last Week	Peak Pos.	Weeks On Chart	Title	Artist, Label & Number	This Week	Last Week	Peak Pos.	Weeks On Chart	Title	Artist, Label & Number
1	1	1	45	MOUNTAIN MUSIC	Various Artists, RCA 9275	1	1	1	45	CONWAY'S #1 CLASSICS—Vol. II	Various Artists, RCA 9275
2	2	2	44	ALWAYS ON MY MIND	Don Williams, RCA 9275	2	2	2	44	SOMEWHERE IN THE STARS	Rebecca Cullen, Columbia FC 3175
3	3	3	14	W. H. R.	Wayne Sells, RCA 9275	3	3	3	14	GREATEST HITS	Various Artists, RCA 9275
4	4	4	9	GOING WHERE THE LONELY GO	Don Williams, RCA 9275	4	4	4	9	INSIDE OUT	Don Williams, RCA 9275
5	5	5	13	RADIO ROMANCE	Label: RCA 9275	5	5	5	13	HOKYMAH	Various Artists, RCA 9275
6	6	6	13	HIGHWAYS AND HEARTBEATS	Various Artists, RCA 9275	6	6	6	13	STRAIGHT FROM THE HEART	Various Artists, RCA 9275
7	7	7	15	GREATEST HITS	Various Artists, RCA 9275	7	7	7	15	GREATEST HITS	Various Artists, RCA 9275
8	8	8	14	HANK WILLIAMS' #1 GREATEST HITS	Various Artists, RCA 9275	8	8	8	14	BIGGEST HITS	Various Artists, RCA 9275
9	9	9	13	JUST SEVILLA	Various Artists, RCA 9275	9	9	9	13	GET CLOSER	Various Artists, RCA 9275
10	10	10	11	SOMEWHERE BETWEEN RIGHT AND WRONG	Various Artists, RCA 9275	10	10	10	11	HIGH NOTES	Various Artists, RCA 9275
11	11	11	11	LAST DATE	Various Artists, RCA 9275	11	11	11	11	INSIDE	Various Artists, RCA 9275
12	12	12	11	THE BEST OF YESTERDAY'S WIFE	Various Artists, RCA 9275	12	12	12	11	CHRISTMAS	Various Artists, RCA 9275
13	13	13	11	MRS. WILLIE DOLY & BRENDON	Various Artists, RCA 9275	13	13	13	11	BEST OF BOONAR VOLUME I	Various Artists, RCA 9275
14	14	14	11	TRUE LOVE	Various Artists, RCA 9275	14	14	14	11	GREATEST HITS	Various Artists, RCA 9275
15	15	15	11	WAITIN' FOR THE SUN TO SHINE	Various Artists, RCA 9275	15	15	15	11	GREATEST HITS	Various Artists, RCA 9275
16	16	16	11	ANNIVERSARY, TEN YEARS OF HITS	Various Artists, RCA 9275	16	16	16	11	MICHAEL MARTIN MURPHY	Various Artists, RCA 9275
17	17	17	11	GREATEST HITS	Various Artists, RCA 9275	17	17	17	11	HERN'S TO US	Various Artists, RCA 9275
18	18	18	11	PEAS & RICE	Various Artists, RCA 9275	18	18	18	11	PERFECT STRANGER	Various Artists, RCA 9275
19	19	19	11	GREATEST HITS	Various Artists, RCA 9275	19	19	19	11	BEHOLD, DOWNING	Various Artists, RCA 9275
20	20	20	11	WILLIE AND BLUE	Various Artists, RCA 9275	20	20	20	11	SOUNDS LIKE LOVE	Various Artists, RCA 9275
21	21	21	11	IT AIN'T EASY	Various Artists, RCA 9275	21	21	21	11	TOM JONES COUNTRY	Various Artists, RCA 9275
22	22	22	11	YOUR DREAMS ARE	Various Artists, RCA 9275	22	22	22	11	TURNER LOOSE	Various Artists, RCA 9275
23	23	23	11	MY HOMES IN	Various Artists, RCA 9275	23	23	23	11	THE PRESSURE IS ON	Various Artists, RCA 9275
24	24	24	11	ONE'S MINE	Various Artists, RCA 9275	24	24	24	11	THE LAST HOURS	Various Artists, RCA 9275
25	25	25	11	THE BIRD	Various Artists, RCA 9275	25	25	25	11	GREATEST HITS	Various Artists, RCA 9275
26	26	26	11	SURE FEELS LIKE LOVE	Various Artists, RCA 9275	26	26	26	11	HEARTACHE	Various Artists, RCA 9275
27	27	27	11	BUSTED	Various Artists, RCA 9275	27	27	27	11	STEVE WARNER	Various Artists, RCA 9275
28	28	28	11	GREATEST HITS	Various Artists, RCA 9275	28	28	28	11	STANDSTILL	Various Artists, RCA 9275
29	29	29	11	THE ELVIS WALKER	Various Artists, RCA 9275	29	29	29	11	UNLIMITED	Various Artists, RCA 9275
30	30	30	11	QUITS LIKE	Various Artists, RCA 9275	30	30	30	11	THE BEST LITTLE WHOREHOUSE IN TEXAS	Various Artists, RCA 9275
31	31	31	11	STRONG WEARNESS	Various Artists, RCA 9275	31	31	31	11	NUMBER DUES	Various Artists, RCA 9275
32	32	32	11	ONE CITY	Various Artists, RCA 9275	32	32	32	11	I AM WHAT I AM	Various Artists, RCA 9275
33	33	33	11	ONE CITY	Various Artists, RCA 9275	33	33	33	11	SOUTHERN COUNTRY	Various Artists, RCA 9275
34	34	34	11	COME BACK TO ME	Various Artists, RCA 9275	34	34	34	11	COUNTRY CHRISTMAS	Various Artists, RCA 9275
35	35	35	11	LOVE WILL TURN YOU AROUND	Various Artists, RCA 9275	35	35	35	11	GO HOME FOR CHRISTMAS	Various Artists, RCA 9275

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* Stars are awarded to other products demonstrating the greatest sales value (Price/Merchandise).
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*** Stars are awarded to other products demonstrating the greatest sales value (Price/Merchandise).

(Continued on opposite page)

Chart Fox

• Continued from page 47

was first recorded by Bette Midler and went to three on the Hot 100 in 1980.

Both Johnny Lee and Ray Price are represented on the charts this week with fiddle songs (and both are from movie soundtracks, too). Price's "One Fiddle, Two Fiddle" is from "Honey, We Shrunk Ourselves," while Lee's "Cherokee Fiddle" was pulled from the smash "Urban Cowboy" soundtrack. "Cherokee Fiddle" is its eighth single off the double set.

Okay, we know you die-hard list lovers out there have your pencils poised to see if we know the seven releases that precede "Cherokee Fiddle," so here they are. Mickey Gilley's "Stand By Me," Johnny Lee's "Lookin' For Love," Anne Murray's "Could I Have This Dance," Kenny Rogers' "Love The World Away," and Ronnie Milsap's "Don't It Make Ya Wanna Dance," all of which went country. On the pop side, Bob Seeger had "Look What You've Done To Me," while Joe Walsh took "All Night Long" out of the soundtrack and onto the charts, and Kenny Rogers' "Love The World Away" over to the same chart.

New On The Charts



BRUCE HENDERSON

"Lonely Eyes" ★
Like so many other artists, Bruce Henderson first decided he wanted to pursue a musical career when he saw the Beatles on "The Ed Sullivan Show." He was only nine, but he had already learned to play guitar before graduating from grade school; by high school, he had played in several bands, and when he was 20, he moved from his hometown of Friesland, Md. to Colorado, where he performed in local clubs.

After stints in Los Angeles and New York, Henderson relocated in Nashville in 1978. He began working with Nashville publisher/producer Scott Tuttle and "Lonely Eyes" is his first chart record, as well as the first chart entry for newly-formed Union Station Records.

For booking information, contact Scott Tuttle Music, P.O. Box 121213, Nashville, Tenn. 37212. Phone: (615) 329-0836.



INSIDE STORY—Waylon Jennings, left, and Ronnie Milsap chat at a recent RCA label party held at Nashville's Hermitage Hotel.

Nashville Scene

• Continued from opposite page

was voted by readers the best country guitarist of 1982. Easily, we'd say live musicians can touch his flying lagers.

Once again, new wave fans (and others who were too tardy to get their ticket requests acknowledged in time for this year's Volunteer Jam) will have their own Alternative Jam III to attend the night of Jan. 22. Can'trell's is the site featured bands include Jason & Lee, Nashville Scurches, Committee For Public Safety, Young Grey Russ and Factual. Tickets are available through Galsby Productions at 298-2114 or 824-4037 (or sit this down) for \$7.

Who's the new wave? The soundtrack for a new movie which purports to look behind the scenes for a graphic (and sometimes bizarre) representation of the Hell's Angels organization is due here by Johnny Jennings, Mike Nelson, Johnny Paycheck, Jerry Garcia and Bo Diddley. Bet he, an Johnny Cougar?

Charly McLean will star in an upcoming "CHIPS," segment, both as an actress and singer. Charly plays a struggling young country artist with a regular gig as an opening act at the Palomino Club. She attracts the eye of CHIPS regular Eli Estrada after her brother is mistakenly accused of cattle rustling. In the show, McLean sings "Dancing Your Memory Away," along with her current single, "Web Foot." This isn't Charly's acting debut, but her first, she was a guest on "Marty To Hart" with Robert Wagner.

When David Allan Gae embarks on his major European concert tour at the beginning of February, he will take with him one of Nashville's finest singers/composers, Steve Young. Young's debut LP on Rounder, "To Satisfy You" was released last year. Though he hasn't yet achieved the mass critical acclaim he warrants, the album remains one of the best to come out of Nashville in some time. Young whose best known composition is "Seven Bridges Road" recently returned to town a lot of in-demand.

And now, to clear up some old business, our mail brought us two letters just before the holidays. In which we'd like to give equal credit. One letter comes from program director Dan Anderson of WKRN-FM in Hershey, Penn. who was sharp enough to catch an error reported in this column in numerous other national publications, as well. The error was twice described as "Warren Martini" (and press too) and claimed that "El Paso" was the last country song ever to use a Grammy. As Dan Anderson accurately points out, the first song to use a Grammy in this category actually turns out to be the Kingston Trio's "Tom Dooley" in 1958. Followed the next year by Johnny Horton's "Battle Of New Orleans." Both these songs preceded "El Paso," which didn't get its NARAS accolade until 1960.

Then we received a nice letter from program managers Chris Warren and Rex Gregory of Albany's WGBH, commenting on a recent "Scene" column which took exception to WGBH's alleged playlist restrictions. Warren and Gregory emphasize the WGBH's format is designed specifically "for the entire family," and songs aired on the station are chosen to fit this content. Warren and Gregory also point out that listeners in Albany aren't prevented from hearing the nation's top charting country songs on WGBH. Since the station was the American Country Countdown weekly on Saturday afternoons.

Lynce weren't the only factor barring Earl Thomas' country "Somebody Between Right

And Wrong," adds Warren. As he explains, "The sound of this particular song borders on folk and we let the dozen or so rock stations in our market play rock—we play country."

Finally an acronym. "Scene" readers take us to task for wondering about whether there is perhaps a double standard in the fact that WGBH is cheating songs about men but moralizes those about women. Writers in "Anonymous reader" to this column "Just thought you would like to know that your article accusing WGBH Albany, N.Y. of a double standard toward women isn't fair. WGBH is owned by a woman, Ruth Camp of Walsden, Ill."

And lastly, as this column was preparing to wrap down for the week, John McLean of the Nitty Gritty Dirt Band says, "They're back to using the original name again) phoned in to tell us about his latest project."

McLean has put together a 14-date tour with several of his musical friends to send a national country music message to the fact that the fact of people like Ricky Skaggs recently, we're trying to get more recognition for traditional 'type country.' McLean explains (and he's a hard performer who knows about country's roots and heritage).

Halsey Opening Nashville Wing

• Continued from page 47

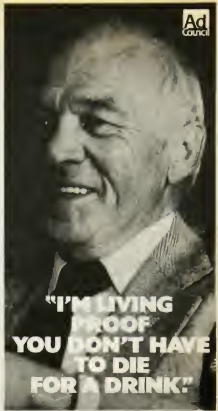
Currently on Halsey's agenda too, is a projected tour of Bulgaria by Roy Orbison, stemming from Orbison's 60-minute performance at the Golden Orpheus Festival there last June. Orbison was the first American act to be invited by the Bulgarian government to headline a festival gala, attended by dignitaries from 20 nations.

Should Orbison's Bulgarian tour, now being negotiated, become reality, it will be handled similarly to the concert tour Halsey coordinated in 1976, when Roy Clark and the Oak Ridge Boys headlined major Soviet Union cities, and introduced country music to Russia.

Halsey wants to move more heavily during the coming months into the areas of corporate endorsements, sponsorships, conventions, book-ings and roster diversity. "In just the past year, our convention booking has doubled," says a pleased Halsey. "Today's buyer isn't buying only one kind of music or looking for one kind of venue. That's why we're expanding at a time when economic concerns have caused many companies to pull back. We're anticipating that to be our largest growth year yet."

The new Halsey offices will be located in the Joe Talbot Building at 2 Music Circle South, Nashville, Tenn. 37203. The new phone number will be (615) 242-4400.

KIP KIRBY



"I'M LIVING PROOF YOU DON'T HAVE TO DIE FOR A DRINK!"

"I'm Jim Kemper Jr., Chairman of the Board of a major insurance and financial services corporation, and I'm alcoholic. I'm not alone. The facts show that there are many more like me. In fact 10% of the work force in this country is alcoholic."

"If you are in a managerial position, you have probably lost or fired many people like me. Decisions based on lack of information can be as dangerous as the disease itself. Alcoholism has nothing to do with weakness of character. It's a very complicated disease that can strike anyone who drinks, whether you work on an assembly line, in the mailroom, or the executive suite. And it can be fatal, if not treated."

"Most companies don't know how to deal with this disease. But it's much easier than you think. That's why the National Council on Alcoholism has written a manual so you can set up an "Employee Alcoholism Program," within your company to protect your people, as well as your investment in them. These programs work. I haven't had a drink in 28 years. Who knows, the next person you help may be your next Chairman of the Board."

Get help like
Jim Kemper, Jr. got.
Call The National Council on
Alcoholism In Your Area
or (212) 986-4433

Blanton-Harrell Broadens Base Management/Publishing/Production Firm Expands

By CARTER MOODY

NASHVILLE—New artist management signings and a staff expansion are just the immediate manifestations of moves by Blanton-Harrell Productions to broaden its base in 1983. The three-year-old artist development/publishing/production firm, which manages Amy Grant, David Meese and Gary Chapman, among others, plans a more extensive role in handling its artists' tours, songwriting and album projects.

Mike Blanton, former asc representative for Word Records on the East Coast, and Dan Harrell, Grant's longtime manager, say that the ideal relationship they like to cultivate is their artistic work, in cooperation with record companies. "Everything should support something else," as Blanton puts it.

For example, Meese's new records for Word's Myrrh label, has just signed a management agreement with Blanton-Harrell. His latest album, "Front Row," co-produced by Mike Blanton last year. By next June, the company will handle all concert booking for Meese, who is now partially promoted by the Dharma Agency in Nashville.

The other new management agreement is with Michael Smith, whose "Michael W. Smith Project" album, due out on Reunion Records, a label set up by Word for the Blanton-Harrell roster exclusively. They also plan on "a major studio acquisition" in Nashville sometime this year.

A video in the works for Grant, based on the upbeat song, "Don't Run Away," from her chart-topping

"Age To Age" album, and the Blanton-Harrell team envisions individual-country recording projects for Grant, her husband, singer-songwriter Gary Chapman, and Pam Mark Hall.

All of those acts write under the auspices of Tree International's Meadows green division in a co-publishing deal with Blanton-Harrell. It also umbrellas Jim Weber, Billy Spangue, Rich Mullins, Dan and Bonnie Keen, Nann and Wayne Gurley, Ralph and Karen Hinley and Kathy Troccoli.

It is this arrangement with Tree that has proven most lucrative for the company. It has three publishing labels administered by Meadows—Emly Booth, Inc. (BM), named after Blanton's daughter, Edward Grant, Inc. (ASCAP) and Casualine, Inc. (SASCAP), named after Harrell's children.

At Tree's year-end ceremony honoring its songwriters, Meadows Green Music received two No. 1 awards and five other top 10 awards (Billboard, Dec. 25). The division's most successful crossover in 1982 was Gary Chapman's "Finally," with T.G. Sheppard took to No. 1 on the country charts.

When we formed the company three years ago," Mike Blanton explains, "we wanted to affiliate ourselves with a non-gospel publisher that could administer both Christian and secular songs." Blanton adds, "We were really fired by Tree by the successful copyright promotion Randy Coe and Joe Huilman (of Meadows-green) had done."

Similarly, Blanton-Harrell artists

Kathy Troccoli and Michael Smith are the first to record on Word's Reunion label. According to Harrell, "Some at Word told us they hadn't really broken a new act in three years, but that with us guiding Kathy's career, they could."

In four months, her album "Stubb'n Love" has sold 25,000 copies, Harrell says—not bad for a gospel debut. Troccoli's years of back-ground singing on Grant's tours gives her some name recognition, he adds.

She will tour the Midwest in the spring on a tour promoted by the Gary Bradshaw Corp., another business deal closely to Blanton-Harrell. They have contracted Bradshaw to eventually promote Troccoli nationwide.

As they have done with Grant and Troccoli, Blanton and Harrell prefer to develop artists from the outset of their careers, whether in gospel or country. That "bottom-line philosophy" is subject to change, they admit. "Some of these Newcomers walk through the door."

But the team's current plans indicate they'll stick to the idea of working in all areas of artists' careers. Kim Smith has been hired to assist on financial affairs—the forte of Harrell, who specializes in finances. "Together, in four areas," says Harrell, Melinda Scruggs' role is being expanded to publishing coordination and production assistant, putting her with Blanton in his work on production and songwriting. "A recipient must also be hired soon."

The company is moving to larger offices in its Parkway Towers Nashville headquarters, but the studio, Blanton and Harrell eventually decide to acquire will probably also have office space, to which the firm will relocate.

Light Releases Benefit LP For World Vision

NASHVILLE—A benefit album, "Together," including songs by 10 top-selling Christian recording artists, is being marketed by Light Records/Lexicon Music to assist World Vision International, a privately funded humanitarian organization.

The artists, songs and record companies represented on the project are: Andrae Crouch, "Touch Me," Light Records; Imelda Staunton, "One More Song For You," DaySpring; Eve Karlsson, "Hallowed Be Thy Name," Word; Dion Karbonakas, "Hallelujah Chorus," Light Sweet Company; Linda, "I Love You With My Life," Light; Walter Hawkins, "I'm Goin' Through," Light; Amy Grant, "That's The Day," Myrrh; Barbara Mandrell, "Sweet Love, Sweet Charity/Swing Down," MCA/Songbird; Keith Green, "The Victor," Sparrow.

Royce, from the album's sales will be used for general relief in the 85 nations assisted by World Vision's programs of child care, emergency aid and Christian missionary work.

Saporiti Moves

Bob Saporiti Promotions has moved its office. The new address is: 780 West Meade Dr., Nashville, Tenn. 37205. (615) 252-2630.

JUST JENSEN—Singer/songwriter Gorden Jensen is completing work at Goldmine studio with producer Neal Joseph on Jensen's first record since signing to Word's DaySpring. Jensen's songs have been recorded by the Oak Ridge Boys, Dallas Holm, Cynthia Clawson and others.

Billboard® Best Selling Spiritual LPs

Survey For Week Ending 1/22/83

This Week			Last Week			Title		
New			Last			Artist, Label & Number		
1			1			1		
1	1	1	1	1	1	1	1	1
2	1	1	2	1	1	2	1	1
3	1	1	3	1	1	3	1	1
4	1	1	4	1	1	4	1	1
5	1	1	5	1	1	5	1	1
6	1	1	6	1	1	6	1	1
7	1	1	7	1	1	7	1	1
8	1	1	8	1	1	8	1	1
9	1	1	9	1	1	9	1	1
10	1	1	10	1	1	10	1	1
11	1	1	11	1	1	11	1	1
12	1	1	12	1	1	12	1	1
13	1	1	13	1	1	13	1	1
14	1	1	14	1	1	14	1	1
15	1	1	15	1	1	15	1	1
16	1	1	16	1	1	16	1	1
17	1	1	17	1	1	17	1	1
18	1	1	18	1	1	18	1	1
19	1	1	19	1	1	19	1	1
20	1	1	20	1	1	20	1	1
21	1	1	21	1	1	21	1	1
22	1	1	22	1	1	22	1	1
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Block

Two Pittsburgh Retailers Hang In

Owners Of Small Stores Fighting Financial Crunch



WONDER IN WASHINGTON—Stevie Wonder announces a Congressional strategy meeting to make the birthday of Dr. Martin Luther King, Jr. a national holiday (Billboard, Jan. 15). At the podium with Wonder, from left, are Congressmen Walter Fauntroy of Washington, D.C., Congressman John Conyers of Michigan, and deal signer Michael Hartman.

'WHEELS OF STEEL' IN NEW YORK

Rappers Rejuvenate Roxy Rink

NEW YORK—Friday nights, the Roxy Roller Rink on Manhattan's West Side attracts black and Hispanic youths in sneakers, young adult whites in Capris and preppy glasses, and musicians of all types.

The attraction is "Wheels Of Steel" night. Instead of roller skates, the rink's 15,000 square feet are packed with customers "break" dancing to the latest rap hits.

"Wheels Of Steel" is the idea of an Englishwoman named Blue who was excited by "the magical street music of New York" two years ago. "I saw kids breaking in the street, asked them what they were doing and got turned on to the rap scene in the Bronx and Harlem," she recalls.

Blue, who had performed with bands in London before opening here two-and-a-half years ago, decided to use the rap scene to "create a cross-cultural experience. I hate going to all-black, all-gay or all-straight clubs." Since inaugurating the "Wheels Of Steel" concept in 1981 through KLB-F in Productions, Blue has been remarkably successful.

In fact, the concept's success actually forced it from its original

home. "We started at a downtown bar called Nigori and almost immediately got a regular crowd of 400 people," Blue says. Soon crowds from Nigori were spilling out onto the sidewalk, something the New York City Fire Department frowned upon.

As a result, "Wheels Of Steel" had to find new accommodations. Blue tried the popular rock disco Danterera for a time. "But it just didn't have the right feeling. By sheer luck, I ran across the rink one night. I met with its owner, Steven Hanaie, who was at first a bit skeptical. I took him up to the Bronx and he was, fascinated by the music, the dancing, the atmosphere. We started at the Roxy last July."

Almost immediately, the Roxy became one of New York's most popular hangouts. Crows average about 1,000 each Friday. Its \$5 entry fee, nominal by New York standards, makes the club affordable to a cross-section of New Yorkers. Blue estimates that the grants as many as 400 people a night complimentary admission, including such musicians as the Clash, Kid Creole, Public Image Ltd., Kid Creole, Kurtis Blow, Grandmaster Flash and others.

The DJs vary, with Afrika Bam-

baatta of "Planet Rock" fame the best known semi-regular spinner. Originally only hardcore rap music was played. "Now Blue has jocks mixing in dance-oriented new wave cuts. Her feeling is "Rap music, as it is done today, won't survive. Elements of the scene around it will."

Blue, the rink's owner, is not the rappers, but the spinners who "cut" records "creating new sounds and using the turntable as a new instrument," she says.

Amos Stone to perform at the Roxy on "Wheels Of Steel" night have been rappers Soul Sonix Force, the Treacherous Three, and the Fearless Four, as well as African dance groups. One local break-dance team that appears at the Roxy, the Rock Steady Crew, is managed by Blue and just returned from a tour of England and France. In addition, the BBC is shooting a documentary on the dancers, and they are scheduled to appear in the Paramount film "Flash Dance."

Blue is hoping to open a "Wheels Of Steel" club in London or the European continent. She believes that New York street culture "presented in a way that people can enjoy it comfortably and safely" has great appeal.

one of the few storefronts still open here," says Dawkins.

Because of the store's longevity, it has developed a clientele of regular customers, who are its financial backbone. "Even if they don't have a record in mind, they come in just to see what's new and loud," says Dawkins. "A great percentage of our sales come because of our speakers on the sides." People walk by, hear something they like and will come in and buy it. The opening of Allegheny Community College across the street has sparked some additional sales.

For Dawkins, the sales crunch hit when President Reagan began cutting social programs in 1981. "This is a poor community, and poor people find music a cheap form of entertainment, but since the cuts came down, people who once bought two or three albums, buy maybe a single of 12-inch. They love music, but they are really being squeezed."

At her store, Dawkins finds ball singers like Peabo Bryson and Lionel Richie and pop/rock artists like Grover Washington Jr., Rodney Franklin and Spyro Gyra do well.

Belmat records, open six days a week from 11 a.m. to 7:30 p.m. is a one-woman operation. Dawkins, like many small mom & pop retailers, has laid off other employees to cut overhead. Working the long hours by herself is "tiring," Dawkins says, but she feels it's necessary for Belmat to stay "as it is," she says. "I'm hanging on a limb right now."

A few miles away, in the East Liberty section, an integrated community next to Homewood, Music Man Record & Tapes isn't "getting me short overnight, but it has been an existing experience," says owner B B Hill.

Hill, a former club DJ, opened his store two and a half years ago. "I felt after spinning music for so long it was time to get a piece of the rock."

he says. Unfortunately, about that time the steel industry slumped, resulting in massive unemployment.

"I'm holding my own, though," says Hill. "This mall is located in the middle of 25,000 black and white families, which guarantees traffic. I also promote the store whenever possible."

Hill advertises on radio, doo-wop records and turntables to local charitable activities, and is now promoting concerts. Last month he brought a Melba Moore and Harry Ray show into a local arena.

The 35 foot by 33 foot store is open 10 a.m. to 7 p.m. Monday to Thursday and 10 a.m. to 10 p.m. Friday and Saturday. It's currently advertising certain 38-48 albums at \$7.49 each and three for \$19.98.

The hottest albums at Music Man are by Lionel Richie, Luther Vandross and Michael Jackson.

NELSON GEORGE

Ask Billboard

Q. At a new recording studio, we're having problems trying to locate publishers of certain songs we wish to record. Where can we purchase a Phonology reference book? **A.** Write Phonology, P.O. Box 85007, San Diego, Calif. 92138. Also, consider contacting the performance rights organizations who maintain up-to-date addresses on their publishers: ASCAP, 1 Lincoln Plaza, New York, N.Y. 10023; BMI, 320 W. 57th St., New York, N.Y. 10019, and SESAC, 10 Columbia Circle, New York, N.Y. 10019.

Readers are invited to send written questions to: Ask Billboard, Billboard Magazine, 1515 Broadway, New York, N.Y. 10010.

Questions will be answered only in this column.

The Rhythm & The Blues

Brunswick's Glory Days Revisited

By NELSON GEORGE

Brunswick Records was once one of the strongest and most consistent black independent labels. Jackie Wilson was the label's major star into the mid-1960's. Later, Tyrone Davis and the Chi-Lites featuring Eugene Record had a string of black and pop successes. But today, the label is a shadow of its former self. Its last national hit was Vaughn Mason's "Bounce, Rock, Roll, State," a couple of years back.

However, the best recordings of Brunswick's three biggest artists are about to be reissued on another label. In March, Epic Records is shipping a double album on Jackie Wilson and single

albums on Davis and the Chi-Lites. Epic adx vice president Gregg Geller doesn't provide details on the arrangement other than to say, "We had some discussions with Nat Tarnopol, Brunswick's president, and came to an agreement."

Whatever the business arrangement, this is a worthy and, in the case of Wilson, historic reissue. Little Willie (material has been on the market for collecting collectors' copies for eight years. This 24-song collection will contain all his greatest hits (including "Higher And Higher" and "Lonely Teardrops") as well as "more obscure songs that weren't hits," says Geller. The singer, felled by a stroke while performing on stage in Cherry Hill, N.J. on Sept. 29, 1975, will have his royalties forward to the trust that provides for his expenses.

Epic and Geller are to be ap-

plauded for their commitment to documenting the history of black pop music. In recent years, the label has started a "Lost Soul" series. We there was a tasty repackaging of Sly Stone's classic music, and the O'Jays had excellent blues, R&B, and soul compilations.

Gladys Sturgeon, a Mississippi-based researcher, is selling a Black Music Calendar that notes a black music-related event for every day of the year. The former director of Indiana University's black music center has only 5,000 copies available. They are \$10 each, and can be ordered through The Sturgis Checklist, 208 Parkside Drive, Hattiesburg, Miss. 39401.

Short Staff, Mainline Records, (Continued on page 53)

A spectacular who's who of great Black performers

-yesterday and today-

- Over 600 entries including Jeru Hendrix, Steve Wonder, Ray Charles, Diana Ross, Ray Charles, Bob Marley, Tina Turner, Earth, Wind and Fire
- Over 300 photos
- Over 250 full-color album-cover reproductions
- Covers soul, reggae, R&B, jazz-funk, disco, do-wop and much more



THE ILLUSTRATED ENCYCLOPEDIA OF

BLACK MUSIC

by BOB FISHER and JON FUTRELL

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CITY _____ STATE _____ ZIP _____

TELEPHONE () _____

DATE _____

Billboard® Black Singles

Survey For Week Ending 1/22/83

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WEEK	DATE	WEEK	DATE	WEEK	DATE	WEEK	DATE	WEEK	DATE
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751	752	753	754	755	756	757	758	759	760
761	762	763	764	765	766	767	768	769	770
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TONY'S TAPES 'N' THREADS

This Kentucky Store Has Soul

By EDWARD MORRIS

NASHVILLE—Tony's Tapes 'N' Threads in Horse Cave, Ky., is a most unlikely haven for soul music sales, considering that it's situated in predominantly rural mid-Kentucky. It has become that because of the patronage of the local black population and the shop's appeal to residents of such surrounding towns as Glasgow, Bowling Green, and Elizabethton.

Frankie Twyman, who helps operate the store for her son Tony, says it has been a black music stronghold since it opened in 1975. "A lot of whites buy soul albums, too," she says. "And we sell quite a few 12-inch disco singles." In the beginning,

she adds, country music sales were insignificant. Now they are probably second or third in importance.

A key to the store's wide appeal is the variety of merchandise it carries. In addition to the usual stock of records, tapes and accessories, it also sells blink videotapes, Atari cartridges, Commodore 64 and Vax-30 computers and allied software, stereos, car speakers, guitar strings and customized T-shirts. And because the owner is a karate instructor, his store also has a line of martial arts books and weapons.

Tony's Tapes 'N' Threads is a freestanding location with a floor space of approximately 30 feet by 40 feet. With space at a premium and

no room for expansion, Twyman says full use is made of the walls for display and storage. Singles are priced at \$1.66 and frontline albums at \$7.99. "We tried carrying cutouts for a while," Twyman reports, "but they didn't go very well." Tapes are displayed in cases to discourage theft, he adds.

As in the case in many southern outlets, 8-tracks are still in demand. "We could sell more if we could get them," says Twyman. Records are ordered, the notes, according to individual requests, Billboard charts and the top 40 black chart published by WLOU-AM, Louisville. She says the store handles virtually no locally produced records.

The Rhythm & The Blues

Continued from page 51

by the Washington-based production team of Willie Lester and Rodney Brown, has two releases on the market, "Big Fun" by the assembler band Contact and "Talk Of The Town" by Bobby Thurston. Thurston formerly recorded for Prelude Records under Lester and Brown's guidance. Rhythm Track management, headed by Joe Blunt, has been formed to handle artists signed to Mainline. Longtime fans of Angela Bofill are in for a surprise when they hear her new single, "Too Tough?" Gone is the angelic, ethereal sound that was her trademark. It is replaced by a top-notch synthesizer funk track, vaguely reminiscent of her labelmate Aretha Franklin's "Jump To

It." Meanwhile, another Aretha vocalist, Phyllis Hyman, has had her upcoming "Sophisticated Ladies" album pushed back to the spring. Some additional material is being recorded for this Thom Bell-produced album. Peter Brown's return to the scene with his "Baby Get High" on RCA is welcome. His 1977 "Fantasy Love Affair" album on TK-distributed Drive Records was the best blue-eyed soul album of the disco era and contained two memorable songs, the elaborately arranged "Do You Wanna Get Funky With Me?" and the perky "Dance With Me." Betty Wright, another TK alumna, has reggae-influenced single upcoming that may surprise folks. Vaughn Mason is back on the charts with "You Can Do It" on

Salouh Butch Dayo is also featured on the record. Mason's first hit, the aforementioned "Bounce, Rock, Roll, Skate" on Brunswick, was among several records circa 1978-79 that "borrowed" the spartan Chicago brass-drum group approach.

Walter Jackson reached the charts two weeks ago with "If I Had A Chance" on Carl Davis' independently distributed Kells-Arty label. The tune was written by Tawatha Agee, a top New York session singer and member of the group Miume. She also recently toured with Luther Vandross as a backup singer. Miume (the group), led by his partner Reggie Lucas, has an album due on Epic in the next two months.

Gotham To Get Apollo Channel

NEW YORK—Apollo Entertainment Television plans to test market its urban contemporary music video channel in New York in mid-1983, according to the company's chairman, Percy Sutton. Discussions are being held with an undisclosed entertainment company to bring Apollo Entertainment to 50,000 households through a joint-venture production and distribution agreement.

Apollo Entertainment was in the news recently (Billboard, Jan. 15) when New York State loan guarantees needed to finance the company's renovation of Harlem's Apollo Theater were not forthcoming. Without these loan guarantees, the company is not able to convert the Apollo into a broadcasting facility.



COLD CASH—Chicago high schooler Tonya Timms won a cool \$100,000 grand prize in a cash giveaway promotion by WMBX-FM. Fountain Records artist and president Jerry "Ice Man" Butler selected her name from 360 qualifying entries. See celebrating Timms' good fortune are from left, Butler, WMBX air personality Steve Gunt, WMBX general manager Kerrie Anderson, Timms, WMBX program director Les Michaels, WMBX president and Mrs. Egmont Sonderling.

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Billboard										Survey For Week Ending 1/22/83									
Black Lbs																			
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This Week		Last Week		Weeks on Chart		TITLE				This Week		Last Week		Weeks on Chart		TITLE			
★		★		★		Artist • Label • Number (Dist. Label)				★		★		★		Artist • Label • Number (Dist. Label)			
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P D Box 825, AmByville, N Y 1170

New LP Tape Releases

Continued from page 31

CLARK SISTERS w/ SISTER MATTIE
MOSBY
LP New 8cm 1056
CANC 1056 11 98
DANIEL BARRY
On Back
LP 8cm 1011 1070
CANC 1070 11 98
DEGRANDI & KEY
No Turning Back Live
LP 8cm 1011 1070
CANC 1070 11 98
DOHAM GARY
The Peat
LP New 8cm 13105
CANC 13105 11 98
ENGLISH JOE
Held Awaiting
LP 8cm 13105
CANC 13105 11 98
FRANCESCO
Live Concert
LP New 8cm 13105
CANC 13105 11 98

CANC 13105
GARRETT, GLENN
Nothing Without You
LP New 8cm 13105
CANC 13105 11 98
GLAD
Captured In Time
LP New 8cm 13105
CANC 13105 11 98
GOLD CITY QUARTET
Live Gospel Gold
LP New 8cm 13105
CANC 13105 11 98
GRANDSTREET NANCY
Who's On The Road Side
LP New 8cm 13105
CANC 13105 11 98
HARRIS LARNELE
Touch Me, Lord
LP New 8cm 13105
CANC 13105 11 98
HEARD MARK
Victims Of The Age
LP New 8cm 13105
CANC 13105 11 98
HEMPHELL, CANDY
LP New 8cm 13105
CANC 13105 11 98

HOLM DALLAS & PRAISE
I Saw The Lord
LP New 8cm 13105
CANC 13105 11 98
JACKSON, HENRY
Agnus Agnus
LP New 8cm 13105
CANC 13105 11 98
JERUSALEM
Wesley
LP New 8cm 13105
CANC 13105 11 98
KINGSMEN
Your Ride Is On The Way
LP New 8cm 13105
CANC 13105 11 98
McFARLANE WILL
Right From The Start
LP New 8cm 13105
CANC 13105 11 98
NEWMAN GRADY & THE KINGSMEN
Give The World A Smile
LP New 8cm 13105
CANC 13105 11 98
PATTI SANDI
Lift Up The Lord
LP New 8cm 13105
CANC 13105 11 98
PRINCIPLE KEITH
I Feel Like Goin' On
LP New 8cm 13105
CANC 13105 11 98

SPIERFAMILY
Hallelujah
LP New 8cm 13105
CANC 13105 11 98
STOKLEY, NOEL PAUL
West To You Hear The
LP New 8cm 13105
CANC 13105 11 98
TRUTH
Keeper Of My Heart
LP New 8cm 13105
CANC 13105 11 98
VARIOUS ARTISTS
Rock Celebration II
LP New 8cm 13105
CANC 13105 11 98
WYRTZEN CHRISTINE
For Those Who Hurt
LP New 8cm 13105
CANC 13105 11 98

CLASSICAL COLLECTIONS
WATTS, ANDRE
Live In Tokyo
LP New 8cm 13105
CANC 13105 11 98
WILLIAMS JOHN
Portraits Of John Williams
LP New 8cm 13105
CANC 13105 11 98
To get your company's new album and tape info in LP releases listed, either send release address or other type information in the above format on your company's letterhead. Send to: Bob Dobie, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214

THEATRE / FILMS / TV

THE STING II
Music From The Original Motion Picture
Soundtrack
LP New 8cm 13105
CANC 13105 11 98

CLASSICAL

MAYON, FRANZ JOSEPH
Johanna Concerto in C Major, Violoncello
LP New 8cm 13105
CANC 13105 11 98
WAGNER RICHARD
Excerpts from Tristan Und Isolde
LP New 8cm 13105
CANC 13105 11 98

VIDEO MARKETPLACE for MANUFACTURERS, DISTRIBUTORS, ONE-STOPs etc.
\$40.00 per column inch
Pay for three [3] ads—GET 1 FREE!
(NO ADULT or X-RATED PRODUCTS MAY BE ADVERTISED IN THIS SECTION)

HELP WANTED
WANTED: SERIOUS MINDS
Creative individuals in marketing and producing...
LOYAL ACCOUNTANT-RECORD MGMT
To be a hands-on manager of a growing and profitable...
EMPLOYMENT OPPORTUNITIES
RADIO JOBS
10,000 radio jobs a year for men and women...
MUSICIANS
ROCK & R&B ACCEPTING DEMOS for Producers...
MUSICIAN WANTED
MUSICIAN - SINGERS - RECORDING...
LEAD SHELTS
LEAD SHELTS - 100% new...
DANCE NEWSLETTERS
THE DANCE NEWSLETTER - 100% new...
ART
ORIGINAL PICTURES - 100% new...
WANTED TO BUY
WANT LIPS - CASH - 100% new...

BUSINESS OPPORTUNITY
INTERNATIONAL LEISURE GROUP
with Sales Offices throughout the world...
Mr. W G Hinswood
Denham Hall & Burgin
Denning House
90 Chancery Lane
London WC2

GOLDEN OLDIES
45 RPM RECORDS
THOUSANDS IN STOCK
RECORDS UNLIMITED
ATTENTION
DEADLINES FOR FUTURE ISSUES
JAN. 29th ISSUE - JAN. 17th
FEB. 12th ISSUE - JAN. 24th
FEB. 12th ISSUE - JAN. 31st
FEB. 12th ISSUE - FEB. 7th
FEB. 12th ISSUE - FEB. 14th
MAR. 5th ISSUE - FEB. 18th
MAR. 12th ISSUE - FEB. 28th

Outbacks Put On Hold At Mississippi's Be-Op Shop
Continued from page 32
and sell of them of them, according to Womack, to "definitely add" to the overall profit margin. Used records are stocked in four locations. Unlike many other store executives, Womack says he has not noticed any difficulty so far in finding used records of good quality. Be-Op offers a full line of record care accessories, songbooks and T-shirts. The record and tape collection is an across-the-board mix at four of the stores, but more youth-oriented at the college locations in Hainesburg and Starville. The chain protects itself against tape piracy by displaying cassettes and 8-tracks on shelves behind the counter. "During Christmas," Womack says, "we had a lot of requests for 8-tracks. There's still a big country music business in them, but the black business has dropped off."

MTV is not currently available in any of the store areas, but it is expected to be accessible by June, and Womack says he intends to have it installed. She says she can already trace sales to the influence of HBO's "Video Jubilee." Each Be-Op outlet employs approximately six full-and part-time salespeople. At the college-area stores, only the managers are full-time. The chain depends on its managers, says Womack, to provide in-store training, adding that most of the managers have worked their way up from being Be-Op clerks. Radio is the operation's chief advertising medium, Womack says. "We did a little newspaper advertising around Christmas, and we advertise in the college newspapers." Among last year's most successful promotions, Womack recalls, were the midline pushes by CBS (the "Nice Price" campaign) and Motown. The CBS event was featured in Hainesburg and Starville and the Motown one in Jackson. The stores sold the midlines at \$3.99 for one album, \$7.99 for two and \$11.99 for three. The greatest difficulty in being in the record business today, Womack says, is "just the general economy just the fact that people don't have that extra \$10 a week to spend for records."

CLASSICAL
MAISON, FRANZ JOSEPH
Johanna Concerto in C Major, Violoncello
LP New 8cm 13105
CANC 13105 11 98
WAGNER RICHARD
Excerpts from Tristan Und Isolde
LP New 8cm 13105
CANC 13105 11 98
WOMACK, KATHY
The Be-Op Shop
LP New 8cm 13105
CANC 13105 11 98

CLASSICAL
MAISON, FRANZ JOSEPH
Johanna Concerto in C Major, Violoncello
LP New 8cm 13105
CANC 13105 11 98
WAGNER RICHARD
Excerpts from Tristan Und Isolde
LP New 8cm 13105
CANC 13105 11 98
WOMACK, KATHY
The Be-Op Shop
LP New 8cm 13105
CANC 13105 11 98

JANUARY 22, 1983, BILLBOARD

EMPHASIS ON JAZZ, FOREIGN PRODUCT

New Release From Soviet Labels

By YADIM YURCHENKO

MOSCOW—Melodyia, the state-run Soviet record company, has a major product release package to start 1993. It includes the first LP from nearly seven years from David Tukhmanov, one of the top national singer-songwriters, plus a hefty collection of jazz and foreign-language material ranging from Paul Robeson to the Three Degrees.

Tukhmanov's LP, "N.L.O. (Nolimito)," is his fourth for Melodyia. Despite his long absence from the studios, he has consistently amassed royalties as a songwriter and produced hit singles for several domestic acts.

He's also something of a talent-spotter, having launched Valeri Lomtsov on a chart-topping career performing his songs. Tukhmanov's new album, which includes seven new songs, features the three-man group Moscow and the composer on piano and synthesizer.

Melodyia is an arm of a boom period. Among the new Melodyia titles is "Po Segue," the third LP from the Vukheslas. Gaitelin modern jazz too, one of the most active touring outfits on the national scene. The avant-garde band has toured all the East European territories, as well as West Germany and Italy.

Other new jazz packages come from Nikolai Levynskoy's Allegro and Gherman Luk'yanov's Kadance group. The former is a jazz trio with writing and the latter, mainly on flugel horn and piano, has been a lead-

ing instrumentalist in Russia for 20 years.

Melodyia is also building its classical output, especially in the area of international product. Luigi Cherubini's "Mozart," with Maria Callas and the La Scala Company, is licensed from Decca Records in Italy. Mahler's Symphony No. 6, by the Bavarian Symphony Orchestra and songs of Ruckert, recorded by Dieter

Fischer-Diskau and the Berlin Philharmonics (Karl Boehm), are licensed from Polygram International.

Licensed pop material including Gilbert Bécaud and Yves Duteil, as well as a Paul Robeson spirituals package, comes from Le Chant du Monde label in France. Albums by Ami Stewart and the Three Degrees have been licensed from Arista Records in Germany.

Barclay Finalizing Move To PolyGram Distribution

PARIS—Barclay Records is finalizing the transfer to PolyGram group companies worldwide of all its former distribution license rights. The former Phonogram's purchase, four years ago of 80% of Barclay's shares, the remainder staying with company founder Eddie Barclay.

Announcing the approaching outcome, Barclay says of the delicate negotiations, Barclay International manager Cyril Brillant expresses satisfaction that the transfer, involving 10 territories, has gone off without severe legal problems.

In most areas, the transfer is effected through a change of licensee. In the U.S., however, the recently formed PolyGram Special Imports has added itself to the existing list of independent importers of Barclay product, a list comprising PSL, IBR, Greentown, La Cure and Mustang, according to Brillant.

In the U.K., PolyGram-owned Decca Records has replaced RCA as

the main Barclay distributor, with Barclay handling Decca's classical and pop product in France. New lineup in other regions is as follows: Japan, from King Records to London, K.K. Australia/New Zealand, from Festival to PolyGram; Scandinavia, from EMI to PolyGram; Brazil/Argentina, from RCA to PolyGram; Mexico, from Musart to PolyGram Discos; West Germany, still with Metronome; now a PolyGram company. Additional transfers in hand include Italy (from Grami) and Spain (from Movelplay) to PolyGram should be completed by the end of January, while terms are still to be agreed on for Colombia and Ecuador.

Describing the changes as "radical" for a small company like ours, Brillant says that 1993 will require a major reorganization of each region of information and promotion systems, as the new PolyGram teams take over from existing distributors.

WEA Australia Slashes Prices Across-The-Board Cuts Anger Label's Competitors

Continued from page 9

conversations with retailers indicate they're just not in support. And it's being a price sniffer's just taking money from retailers' pockets."

Peter Jameson, EMI managing director in Australia, is a little less optimistic. It won't cause his much harm as long as it's just WEA involved. I imagine they'll get short-

term advantages, but if we are all forced to follow suit, this will put together our retailers' heads. These are price levels that our industry cannot afford. If every company followed Turner's lead, we'd all go broke.

In an instinctive sense, I like the idea. I do believe that current pricing levels are prohibitive, but this is more in the right way at the wrong time. If we all adopted the price levels there would be no money for the recording of Australian music. There's a possibility that EMI will be forced to follow WEA if they gain too large a market advantage, but I hope that won't occur."

Jameson says he's more upset by the lowering of record prices than tape prices. "I can understand WEA's feelings regarding tapes, because I think we all share a concern for the mounting problems in that area. I personally feel that the cassette should be as the record what the paperback is to the hardcover book. But that can't happen overnight. The industry needs to work together on this problem."

But RCA's Smith says, "I won't accept that pricing is the major factor in diminishing sales. Inflation and the demands of the record dollar are far more significant. In 1983, there will be 30 million video tape rentals in this country at an average of \$4 a tape. For 1984, estimates run at well over 7 million rentals. That's the kind of thing we have to consider."

The video boom, has given the record industry a problem that it doesn't even fully recognize as yet. Promotion of hardware for records has become virtually extinct. The

parliament and electrical stores are obsessed solely with advertising and highlighting video hardware.

Though WEA has officially lowered prices, there's no guarantee that retailers will do the same. A significant number of dealers are currently selling \$10.99 recommended retail price LPs for \$11.99, and the companies who have been reluctant about joining a general price rise (notably festival) have been in the past that retailers don't hesitate to sell their stock, purchased at lower rates, for the higher list price.

Despite the industry backlash at the new campaign, WEA appears to be standing its ground and expressing confidence

MIDEM Galas' Talent Lineup

Continued from page 9

worldwide to CGD Records in Milan; Pia Zadora (charming in the U.S. with the single "The Clapping Song") and Junior & Cherry (all from the U.S.); Imagination and Ph.D. (U.K.); Falco (Austria); Liza Minnelli (Hollywood); Roman Power and Al Bano (Italy); Constantin (Switzerland); Laiti Payne and Celine Dion (Canada); and, in the Balkans, the first-time Bosnian singer, Jasmina. U.S. acts include R. D. David, David Christie, Gerard Berlinger, Jean-Jacques Goldman, Philippe Lavil, Blanchard and Jean-Louis.

This gala will be presented as a joint venture by the French service of Radio Luxembourg (RTL) and the MIDEM organization. It's bannered "French and European Revelations," with the implication that the accent is on new rather than established talent. But one or two established European chart names, notably Secret Service (Sweden) and Yazoo and Capt. Sensible (both from the U.K.) are on the list.



SCREAMING FOR CAKE—Rob Halford of Judas Priest, foreground left, wants to know where the ice cream for attending a recent show at the Spectrum in Philadelphia. He is shown with local CBS branch and WYSP-FM officials, who gathered to host "Lather Lungs" Concert, center, for winning the station's "Screaming For Vengeance" contest on the Spectrum stage.

CD System Scoring With Japanese Record Buyers

Continued from page 1

buyers are males in their late twenties and thirties with a particular interest in sound quality. Classical software is selling fastest, followed by jazz titles. Disks are available only in record stores, according to Junichi Yoshida of CBS/Sony's development group, and no special market promotions have been mounted.

Nevertheless, production cannot keep pace with demand. CD capacity at Sony's Shizuoka record and master plant south of Tokyo is in theory 300,000 a month, although this figure has not yet been reached. At Nippon Columbia, no custom pressing services will be undertaken until March.

CBS/Sony and Epic/Sony launched the CD software with 112 titles last October 1, adding 10 new Dec. 21. A further 12 are set for Jan. 31. Of the titles, 34 are classical, followed by jazz, rock and pop titles from international repertoire. Included are Simon & Garfunkel's "Bridge Over Troubled Water," Billy Joel's "52nd Street," "The Stranger" and "The Nylon Curtain." Michael Jackson's "Off the Wall," Miles Davis' "The Man With the Horn" and HFO Speedwagon's "Hi Infidelity." Other acts represented on CD include Weather Re-

port, Toto, Santana, Herbie Hancock, Kenny Loggins, Quarterflash, Bernie Higgins and Journey.

Domestic repertoire includes three disks by pop idol Seiko Matsuda, Sadao Watanabe's "Orange Express," Terumasa Hino's "Prayer" and Kimiko Kasai's "Kimiko." Also featured are 12 "karaoke" titles—literally "empty orchestra"—for sing-alongs.

Nippon Columbia launched a modest 10 titles for last fall's CD launch, adding 10 more at the end of the year, but Shozo Kobayashi, general manager of the company's planning and development department, says the intention is to release 20 new titles a month beginning in March. After 10 years of PCM recording, Nippon Columbia has a huge stockpile of some 600 digitally-recorded titles ready available for CD. The great majority are classical, but there are also about 100 jazz recordings.

Kobayashi adds that average sales on the 10 titles released last year are around 1,500 units. A disk of Vivaldi's "The Four Seasons" conducted by the Philharmonia Orchestra in Dvorak's Symphony No. 9 has already sold over 7,000 copies, however, while on the jazz side "Max Roach Quartet—Live in Tokyo" is also selling well. Retail prices are \$15.45 for classical CDs, and \$14.23 for jazz and pop.

ATTENDANCE UP FROM '82

200 Firms Set For 17th MIDEM

Continued from page 3

reintroduced MIDEM Cliquette in 1982 to demonstrate that the event covers the full spectrum of music. Apart from the concerts, the European Broadcasting Union is, for the first time, bringing together radio and television producers. CDIF is to discuss classical music broadcasting.

In addition to the EBU, organizations like CIBAC, the European Association of Managers and Concert Promoters, the association of music industry lawyers, the popular music branch of the international music publishers' association, I.M.P.O. (the international organization covering

Tokyo Music Festival) are using MIDEM as a rendezvous for debate and discussion.

Main feature in the hardware area this year will be an international presentation of all companies involved in the March 1 launch of the Compact Disc in the U.S., France, West Germany and the Netherlands. All major hardware firms involved in CD development—Sony, Philips, Matsushita and Toshiba—are presenting product lines at MIDEM. Sony will also show for the first time its audio digital processor, which it claims enables the general public to record digitally using professional techniques.

Notable absentees at the 17th

MIDEM are EMI and RCA. Both companies will be represented, however, by their French affiliates, and RCA will also have a Canadian delegation in attendance.

Another absentee will be West German classical conductor Herbert von Karajan, who was to have brought the Berlin Philharmonic to perform in the 2,400-seat auditorium of the new Palais. However, in an event which will see German performances daily throughout the week, the French National Orchestra is due to play. There will also be the European premiere of the new French feature film production of Verdi's "La Traviata," featuring Placido Domingo and Teresa Stratas.



TOMAS LEDIN

THE HUMAN TOUCH

INCLUDES THE HIT "NEVER AGAIN", A DUET BY TOMAS AND ABBA'S AGNETHA FÄLTSKOG.

ALSO INCLUDING "I'VE GOT SOMETHING" WRITTEN BY TOMAS (RECORDED BY FRIDA ON HER SOLOALBUM).

SIX MONTHS AFTER ITS RELEASE "THE HUMAN TOUCH" WAS STILL ON THE SCANDINAVIAN CHARTS. AND NOW! WORLDWIDE RELEASE JANUARY '83!



**A POLAR MUSIC
INTERNATIONAL
PRODUCTION.**

**WORLDWIDE
RELEASE
WITH THE KIND
HELP FROM THE
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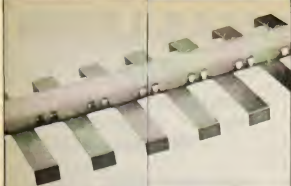
RCA



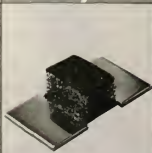
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News/International

New Polish Acts Score As Veterans Sit It Out

By ROMAN WASCHKO

WARSAW—The repressive effects of 12 months of martial law on Poland's entertainment industry have produced one quite unexpected result: A new teenage market with its own acts and audience has begun to emerge, replacing many of the established show business names.

Several of these well-known artists and pop stars have been refusing to appear on radio or television or in concert, for fear of seeming to condone the present political situation. But a number of up-and-coming young acts display no such restraint, and have eagerly seized the opportunity to get radio/television exposure that was previously out of their reach.

At the same time, media programmers have put more and more rock music into their schedules in a bid to attract young listeners and thereby reduce the risk of their becoming involved in disturbances on the streets.

Television in particular, which formerly was reluctant to showcase new wave groups in any form, now fills the screens with young talent.

A top pop chart has been introduced, with new recordings featured weekly and a monthly viewers' poll for the song of the month. A continuing competition for young talent has been launched on the broadcast network, and a number of promotion agencies have announced a national competition for vocalists and musicians to take place during 1983, with a full-scale advertising campaign to publicize it.

The situation that has evolved has been a life-saver for the country's booking agencies, which faced bankruptcy after martial law was imposed, and has also had its impact on the recording industry, which is beginning to show an interest in young artists and is issuing disks by previously unknown groups.

Music Markets Growing, Says WEA Chief Ertegun

• Continued from page 9

last album has sold 750,000 so far, and Phil Collins, whose second album has topped half a million sales within eight weeks of release.

Ertegun attributes these results to various factors. "First of all, there's an increasing amount of cross-fertilization around the world. For example, there's a British act called Modern Romance, signed to our U.K. company, and it has achieved a gold record in Venezuela with 60,000 album sales. And one of our Italian artists, Loretta Goggi, sold 800,000 singles in Germany with an Italian-language record."

Ertegun notes that the crossover phenomenon has also impacted the U.S. market, where more international artists than before have found release on WEA labels. These include Eikichi Yazawa of Japan, Cold Chisel and Billy Field from Australia, and David Roberts of Canada, all on Elektra for the U.S.; the U.K.'s Ph.D., John Martyn, Modern Romance, and Bugatti & Manker, plus France's Michel Berger and Germany's Passport, all on Atlantic for the U.S.; and Warner's U.K. acts Blanket Of Secrecy, Modern English and the Associates.

"The second element is the increasingly good international performance of our U.S. and U.K. artists," says Ertegun. "I think, compared with our international competitors, we sell more international repertoire around the world. However, they tend to have better sales with their national local repertoire."

Asked whether WEA, which last year inaugurated its own operation in Spain, would continue an expansion policy in 1983, Ertegun says: "We shall continue to open new companies where market potential and intellectual property protection are seen to exist. We have seen things take a turn for the better, in terms of national economic conditions in Brazil, and this is likely to develop into a fantastic market over the next five years. There is also some room for optimism in the case of Argentina."

Other areas of potential development cited by Ertegun include Indonesia, Africa, especially Nigeria, and

the Middle East. "However, before we can develop these markets, we have to solve the tremendous piracy problems which exist," he says. "Indonesia, for example, has 120 million music-loving people, but its recording industry is 100% pirate. In the Middle East, a wealthy area where people love music, it is full of pirate imports from Singapore. My information is that last year Singapore shipped 200 million pirate cassettes to the outside world. This was mostly international repertoire from the major record companies, but not one cent was paid in royalties."

Ertegun sees principal A&R excitement in 1983 coming from the U.K. and Australia. "I think these are the most creative centers for international music at the present time, and I really think that 1983 is going to be Australia's year."

Tokens Boost Sales In U.K.

• Continued from page 9

costs us money. But as an act of good faith to the public, we'll always offer the redemption facility to consumers."

Even outside the token sales area, business has reportedly been brisk even "fantastic" in some regions over the holiday season and through the first week or two of 1983. Albums, according to surveys, held up well, even if no massive hits emerged, but singles were generally below normal. Christmas-time sales levels. Cassettes proved the best sales line for Virgin Retail, which assessed overall sales as being 20% up on last year's holiday season.

HMV manager Ian Gray believes his final figures will be some 30% up on last year, trading from the same number of outlets. He estimates that the flag ship store in Oxford St. took a total of around \$2.25 million, net of Value Added Tax, which runs here at 15%. The two largest HMV regional stores, in Manchester and Glasgow, totaled \$750,000 between them.

And Gray, along with other retail executives surveyed, is surprised at the high level of catalog sales nationwide.

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WEST GERMANY

(Courtesy Der Musikmarkt)

As of 1/12/83

SINGLES

This Week	Last Week	Peak Position	Title	Artist
1	1	1	DO YOU REALLY WANT TO SHUT ME OUT	Cher, Virgin/Arista
2	2	2	HOLD THE DUTCHMAN	Michael Young, MCA/Arista
3	2	2	IT'S RAINING AGAIN	Supertramp, A&M/CBS
4	4	4	MAJOR TOM	Peter Schilling, SEA
5	5	5	OK BLACK	Spooky, CBS
6	6	6	COME ON ELEVEN	Devo's, Phonogram
7	7	7	ICI SCHAUT DICH AN	Spider Murphy Gang, EMI Electrola
8	8	8	JOHN WATKINS IS BIG LEGGY	Harold Falicki, Warner RCA
9	9	9	I DON'T WANNA GARDEN	Edgy Grant, Iceberg
10	10	10	ANITA-JASMINCHEN	Lisa-Maria, TRO
11	11	11	WOT, Captain Sensible	A&M/CBS
12	12	12	HEARTBREAKER	Devo's, Phonogram
13	13	13	ARRIVÉE CLAUDE	Arnie, Philips
14	14	14	WORDS F.R. David	Devo's, Phonogram
15	15	15	DE WERSEN TANTEN SIND RUDE	Hans Hartz, Philips
16	16	16	DREAM ON	Nasheed, Vertigo
17	17	17	MANEXTER	Clayton Hall & John Deacon, RCA
18	18	18	STERNEHIMMEL	Hubert Kah, Sony
19	19	19	EYE OF THE TIGER	Survivor, RCA
20	20	20	NUR GETRAUMT	Neues CBS
21	21	21	DE SEANESSE	REXO
22	22	22	HALLO KAROL	Kiehlhacker & Sons, TRO
23	23	23	UNDER ATTACK	Abbas, Polygram
24	24	24	ATTEND AMOR	Andy Borg, Polygram
25	25	25	PUTH ON THE RITZ	TACO, RCA
26	26	26	TU SOLITARIO	Tu, Albino B
27	27	27	DON'T GO YASSO	Matt, Interscope
28	28	28	THE GETAWAY	Cher de Burgh, A&M/CBS
29	29	29	NEW YOU CAN'T HURRY LOVE	Phil Collins, RCA
30	30	30	THE DAY BEFORE YOU CAME	Abbas, Polygram/DOO

ALBUMS

This Week	Last Week	Peak Position	Title	Artist
1	1	1	FAMOUS LAST WORDS	Supertramp, A&M/CBS
2	2	2	THE GETAWAY	Cher de Burgh, A&M/CBS
3	3	3	ROCK CLASSICS	Peter Dinklage, CBS
4	4	4	YOU OUNNE NON DREUSE	Devo's, Phonogram
5	5	5	TUTTI FRUTTI	Spider Murphy Gang, EMI Electrola
6	6	6	ADON AMOR	Devo's, Phonogram
7	7	7	PURE BRISCHENHOLM	Devo's, Phonogram
8	8	8	HESSCHER DRUMMCHEN	Devo's, Phonogram
9	9	9	THE SINGLES THE FIRST TEN YEARS	Abbas, Polygram/DOO
10	10	10	LOVE OVER COALS	Devo's, Phonogram
11	11	11	SAMTER WELKEN	Devo's, Phonogram
12	12	12	NEW YOU CAN'T HURRY LOVE	Phil Collins, RCA
13	13	13	YOUR SONGS	Edgy Grant, Iceberg
14	14	14	HELLO, I MUST BE GOING ON	Phil Collins, RCA
15	15	15	SOMEWHERE IN AFRICA	Manfred Mann's Earth Band, Interscope
16	16	16	THE BEST MOVIE	Cher de Burgh, A&M/CBS
17	17	17	ATTESTAUF	Devo's, Phonogram
18	18	18	THE CLIPPING	Devo's, Phonogram
19	19	19	HEARTBREAKER	Devo's, Phonogram
20	20	20	IN GEDANKEN	Devo's, Phonogram

AUSTRALIA

(Courtesy Music Report)

As of 1/17/83

SINGLES

This Week	Last Week	Peak Position	Title	Artist
1	1	1	DO YOU REALLY WANT TO HURT ME	Cathy, Virgin
2	2	2	THE PASSION OF THE EARTH	Yanni, RCA
3	3	3	ROCK CLASSICS	Devo's, Phonogram
4	4	4	HEARTBREAKER	Devo's, Phonogram
5	5	5	EAT CANNIBALS	Teo Costa, Island
6	6	6	THE CLIPPING	Devo's, Phonogram
7	7	7	DR. PECKLEY & MR. JIVE	Man & Mrs. CBS

This Week	Last Week	Peak Position	Title	Artist
1	1	1	MANEXTER	Clayton Hall & John Deacon, RCA
2	2	2	FM SE EXCITED	Painter, Philips
3	3	3	COME ON ELEVEN	Devo's, Phonogram
4	4	4	BACK ON THE CHAIR	Devo's, Phonogram
5	5	5	ROCK THE CASAB	Clash, EMI
6	6	6	OLDIE	Devo's, Phonogram
7	7	7	TRULY	Devo's, Phonogram
8	8	8	HEY LITTLE GIRL	Devo's, Phonogram
9	9	9	IT'S RAINING AGAIN	Supertramp, A&M/CBS
10	10	10	THE GUY'S IN LOVE	(WITH YOU) Ram, RCA
11	11	11	DON'T CHANGE	Devo's, Phonogram
12	12	12	WHEN YOU WERE SWEET	Sister, Polygram

ALBUMS

This Week	Last Week	Peak Position	Title	Artist
1	1	1	JOHN LENNON	Collectors, Parlophone
2	2	2	SPRIT OF PLACE	Devo's, Phonogram
3	3	3	THE WINNERS-1982	Various, Virgin
4	4	4	HOT CHOCOLATES	Devo's, Phonogram
5	5	5	GREAT WITS	Devo's, Phonogram
6	6	6	LOVE OVER GOLD	Devo's, Phonogram
7	7	7	LOVE OVER GOLD	Devo's, Phonogram
8	8	8	LOVE OVER GOLD	Devo's, Phonogram
9	9	9	LOVE OVER GOLD	Devo's, Phonogram
10	10	10	LOVE OVER GOLD	Devo's, Phonogram
11	11	11	FAMOUS LAST WORDS	Supertramp, A&M/CBS
12	12	12	THE END OF AN ERA	Devo's, Phonogram
13	13	13	HEARTBEAT	Devo's, Phonogram
14	14	14	THE END OF AN ERA	Devo's, Phonogram
15	15	15	THE END OF AN ERA	Devo's, Phonogram
16	16	16	THE END OF AN ERA	Devo's, Phonogram
17	17	17	THE END OF AN ERA	Devo's, Phonogram
18	18	18	THE END OF AN ERA	Devo's, Phonogram
19	19	19	THE END OF AN ERA	Devo's, Phonogram
20	20	20	THE END OF AN ERA	Devo's, Phonogram

ITALY

(Courtesy Demos Radio)

As of 1/11/83

ALBUMS

This Week	Last Week	Peak Position	Title	Artist
1	1	1	ARCA DI NOE	Francesco Battiato, EMI
2	2	2	MEOWT! Julia Ignazio	CBS
3	3	3	ALDO - O. Claudio Baglioni	CBS
4	4	4	ALDO - O. Claudio Baglioni	CBS
5	5	5	ALDO - O. Claudio Baglioni	CBS
6	6	6	ALDO - O. Claudio Baglioni	CBS
7	7	7	ALDO - O. Claudio Baglioni	CBS
8	8	8	ALDO - O. Claudio Baglioni	CBS
9	9	9	ALDO - O. Claudio Baglioni	CBS
10	10	10	ALDO - O. Claudio Baglioni	CBS
11	11	11	ALDO - O. Claudio Baglioni	CBS
12	12	12	ALDO - O. Claudio Baglioni	CBS
13	13	13	ALDO - O. Claudio Baglioni	CBS
14	14	14	ALDO - O. Claudio Baglioni	CBS
15	15	15	ALDO - O. Claudio Baglioni	CBS
16	16	16	ALDO - O. Claudio Baglioni	CBS
17	17	17	ALDO - O. Claudio Baglioni	CBS
18	18	18	ALDO - O. Claudio Baglioni	CBS
19	19	19	ALDO - O. Claudio Baglioni	CBS
20	20	20	ALDO - O. Claudio Baglioni	CBS

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)

As of 1/11/83

This Week	Last Week	Peak Position	Title	Artist
1	1	1	DO YOU REALLY WANT TO HURT ME	Cathy, Virgin
2	2	2	SAVE YOUR LOVE	Rame & Sons, CBS
3	3	3	SHOOT YOUR SHOT	Devo's, Phonogram
4	4	4	YOUNG GUNS	Wham, EMI
5	5	5	BELOVE	Devo's, Phonogram
6	6	6	THE PASSION OF THE EARTH	Yanni, RCA
7	7	7	THE PASSION OF THE EARTH	Yanni, RCA
8	8	8	THE PASSION OF THE EARTH	Yanni, RCA
9	9	9	THE PASSION OF THE EARTH	Yanni, RCA
10	10	10	THE PASSION OF THE EARTH	Yanni, RCA
11	11	11	THE PASSION OF THE EARTH	Yanni, RCA
12	12	12	THE PASSION OF THE EARTH	Yanni, RCA
13	13	13	THE PASSION OF THE EARTH	Yanni, RCA
14	14	14	THE PASSION OF THE EARTH	Yanni, RCA
15	15	15	THE PASSION OF THE EARTH	Yanni, RCA
16	16	16	THE PASSION OF THE EARTH	Yanni, RCA
17	17	17	THE PASSION OF THE EARTH	Yanni, RCA
18	18	18	THE PASSION OF THE EARTH	Yanni, RCA
19	19	19	THE PASSION OF THE EARTH	Yanni, RCA
20	20	20	THE PASSION OF THE EARTH	Yanni, RCA

This Week	Last Week	Peak Position	Title	Artist
1	1	1	DO YOU REALLY WANT TO HURT ME	Cathy, Virgin
2	2	2	SAVE YOUR LOVE	Rame & Sons, CBS
3	3	3	SHOOT YOUR SHOT	Devo's, Phonogram
4	4	4	YOUNG GUNS	Wham, EMI
5	5	5	BELOVE	Devo's, Phonogram
6	6	6	THE PASSION OF THE EARTH	Yanni, RCA
7	7	7	THE PASSION OF THE EARTH	Yanni, RCA
8	8	8	THE PASSION OF THE EARTH	Yanni, RCA
9	9	9	THE PASSION OF THE EARTH	Yanni, RCA
10	10	10	THE PASSION OF THE EARTH	Yanni, RCA
11	11	11	THE PASSION OF THE EARTH	Yanni, RCA
12	12	12	THE PASSION OF THE EARTH	Yanni, RCA
13	13	13	THE PASSION OF THE EARTH	Yanni, RCA
14	14	14	THE PASSION OF THE EARTH	Yanni, RCA
15	15	15	THE PASSION OF THE EARTH	Yanni, RCA
16	16	16	THE PASSION OF THE EARTH	Yanni, RCA
17	17	17	THE PASSION OF THE EARTH	Yanni, RCA
18	18	18	THE PASSION OF THE EARTH	Yanni, RCA
19	19	19	THE PASSION OF THE EARTH	Yanni, RCA
20	20	20	THE PASSION OF THE EARTH	Yanni, RCA

DENMARK

(Courtesy ST-PP)

As of 1/1/83

SINGLES

This Week	Last Week	Peak Position	Title	Artist
1	1	1	DO YOU REALLY WANT TO HURT ME	Cathy, Virgin
2	2	2	SAVE YOUR LOVE	Rame & Sons, CBS
3	3	3	SHOOT YOUR SHOT	Devo's, Phonogram
4	4	4	YOUNG GUNS	Wham, EMI
5	5	5	BELOVE	Devo's, Phonogram
6	6	6	THE PASSION OF THE EARTH	Yanni, RCA
7	7	7	THE PASSION OF THE EARTH	Yanni, RCA
8	8	8	THE PASSION OF THE EARTH	Yanni, RCA
9	9	9	THE PASSION OF THE EARTH	Yanni, RCA
10	10	10	THE PASSION OF THE EARTH	Yanni, RCA
11	11	11	THE PASSION OF THE EARTH	Yanni, RCA
12	12	12	THE PASSION OF THE EARTH	Yanni, RCA
13	13	13	THE PASSION OF THE EARTH	Yanni, RCA
14	14	14	THE PASSION OF THE EARTH	Yanni, RCA
15	15	15	THE PASSION OF THE EARTH	Yanni, RCA
16	16	16	THE PASSION OF THE EARTH	Yanni, RCA
17	17	17	THE PASSION OF THE EARTH	Yanni, RCA
18	18	18	THE PASSION OF THE EARTH	Yanni, RCA
19	19	19	THE PASSION OF THE EARTH	Yanni, RCA
20	20	20	THE PASSION OF THE EARTH	Yanni, RCA

Good Year For Pacific Music

TOKYO—Japan's Pacific Music Publishing got within 2% of reaching its projected turnover sales budget for 1982. That's seen as commendable result in view of the overall marketplace drop of an estimated 10% for the year compared with 1981.

Says Ichiro Asatsuma, executive director and production manager: "The fact is that there's a general picture of stagnation in the Japanese music market these days. We did well with international repertoire last year, notably through Bertie Higgins, J. Geils, Survivor and so on, recently. Boy's Town Gang.

"We are deluged with tapes from independent producers and publishers representing new singers keen to break into the Japanese market. Most of them come in from the U.S., but some arrive from European territories."

House Of Gold Opens Office In Australia

SYDNEY—House Of Gold Music, based in Nashville, Tenn., has established an Australian office here, linked with Image Records/Music, a local independent record company and publishing operation. Mann says of John McDonnell, Image managing director, and House Of Gold executive Bob Montgomery: "We are open to the Australian market place to country-oriented composers."

House Of Gold (Australia) P/L is located in Image's Melbourne offices and is currently touring down the country from Australian writers.



GETTING HOOKED—Conductor/arranger Louie Clark (left), who, with the Royal Philharmonic Orchestra, recently achieved platinum certification for the RCA LPs "Hooked On Classics" and "Hooked On Classics II," recently visited radio stations in the Toronto area. Seen with Clark is CFBF's Bob Bratina, discussing plans for the recording of "Hooked On Classics III."

15% ON GROSS EARNINGS New Tax Rules For Foreign Performers

By DAVID FARRELL

TORONTO—New regulations affecting the taxation of all non-resident entertainers performing in Canada have been introduced.

Revenue Canada has codified what expenses, and to what amount, will be permitted when claiming these against earnings. Previously, these were subject to somewhat loose interpretation.

The new regulation requires non-residents to pay a 15% withholding tax on their gross earnings. If the amount is found to be excessive when expenses are factored in, entertainers are only eligible for a refund if they file a tax return at year's end.

Industry observers don't believe the exemptions or expense allowances are set at realistic levels, however. And foreign acts are put in the position of having to file year-end tax returns in order to claim expenses over the codified amounts.

Jerry Mandell, one of Canada's busiest rock entertainment tax consultants, who claims to handle much of the tax work for many acts, says: "The greatest problem in Revenue Canada's maximum allowable expenses is the 20% combined capital and management" as opposed to the industry reality of 30% and 35%.

Mandell states, He also points out that the per diem are unrealistic for a top-earning act. As the new regulation states, the maximum deduction for accommodation is \$60, meals a further \$25 and \$15 for incidentals.

Gasoline expenses for vans and autos are set at 50 cents per mile or 31 cents per kilometer, whereas large trucks, trailers and buses are allowed \$2.00 per mile or \$1.24 per km.

Mandell suggests that the new regulations attempt to standardize the rules, so that if an act decides to settle its taxes in Montreal, Toronto or Vancouver, the rules are the same.

"The intention was right, but by using unrealistic figures it now means that most acts are going to have to file a year-end return with the department when before the straight 15% would have sufficed."

Requests for outright waivers must now be received by the District Taxable office, with all relevant documentation at least two weeks prior to commencement of services. Remittance date for the submission of taxes is the 15th of the month following the performance. Prior to that date, the money is the property of the act and held in trust by the promoter.

of this type of business, says he's been actively requesting Revenue Canada to standardize the rules of representation from Ottawa for eight years. "And now they have gone ahead without requesting any input from experts in the field. Their figures for deductions are just plain unrealistic," he says.

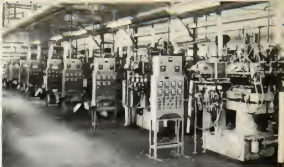
He estimates the average increase in taxes for top earners will be 25%, but figures those with large pre-production expenses are going to be paying as much as 30%-35% much more.

"Generally, the bigger groups will pay more tax and the smaller groups less," Mandell says. "In a sampling of 10 acts who worked on in 1982, the average increase in taxes exceeds 25%." He cites Julia Priest, Robin Williams, Foreigner, Rod Stewart, Blondie, Manhattan Transfer, Miles Davis, Donna Warwick, Manhattan Transfer, the Commodores and Pat Benatar in the sample.

The greatest problem in Revenue Canada's maximum allowable expenses is the 20% combined capital and management" as opposed to the industry reality of 30% and 35%.

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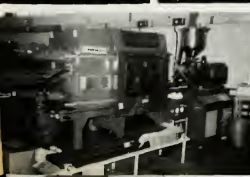
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"I know they call it Country Music...I'm just trying to figure out which country."

COUNTRY MUSIC ASSOCIATION'S INTERNATIONAL SHOW

NASHVILLE, TENNESSEE • JUNE 7, 1983

Held annually during the world-famous **International Country Music Fan Fair**, the show features outstanding Country performers from around the world. In addition to being considered the most prestigious opportunity for international Country artists to appear in the USA, it provides unique press and television coverage and exposure to the Country Music industry and

YOU COULD BE INVITED TO APPEAR.

Artists residing outside the United States who have had a Country recording commercially released within the past 24 months may apply by sending

- (1) Biography and photograph (2) Copy of Country recordings released (3) Name and address of artist and record label TO:

International Show Selection Committee • Country Music Association • P.O. Box 22299 • Nashville, Tennessee 37202 • USA

Selection screening begins in February so materials should be forwarded as soon as possible.

Artists appearing on the International Show will be provided an expense allowance and lodging for 5 days' stay in Nashville

CMA • COUNTRY MUSIC ASSOCIATION

CES Photo News



Young doctors at CES include, from left, Vestron president Jon Paisinger, chairman Austin Fursi (and friend) and Stephan Eindhorn.



Greeting civilians at the Fox Video Games tent was Al Pepper, vice president marketing, center. The company announced 10 new video games, including one based on the television show "M*A*S*H."



Accessories mavens Bob Wight, Wall Glendening and Maria Nalson convene at the Plansteh booth. Wight is marketing director for the Waukegan, Ill.-based company and Nalson president. Glendening is with Traversa City Electronics, a Michigan distributor.



Strawberry Shortcake, star of canal, sheets and video, meets with industry consultant Lee Mendell at the Family Home Entertainment booth.



3M used an electrostatic volt meter to test its new anti-static tapes. From left are Bob Sumatt, business development manager for the consumer market; advanced technical service engineer Ron Meyer; and Bruce Nelson, technical service manager.



B.O.B. (Brains On Board), the latest offspring from Atari founder Nolan Bushnell, was the talk of CES. B.O.B. will serve drinks and answer the door, and can be purchased later this year for \$2,500.



In addition to ongoing demonstrations, Mattel offered CES attendees the opportunity to try its "Synonics" system themselves.



Representing TDK in Las Vegas: vice president of sales and marketing Terry Tsutsui, president Rocky Kawakami and national sales manager Doug Chaburn.



Sanyo exhibits CD hardware, one of a number of firms to do so at CES.



Carl Weathers, a/k/a Apollo Creed, star of "Rocky III," poses for photographs at the CBS/Fox exhibit.

Video Game Firms Jump On Computer Bandwagon

Continued from page 1

generous. That's exciting as it relates to marketing, because software will be so diverse. It also opens new avenues for designers."

Mantz says educational computer software will play a part in the company's future, but observes, "Our emphasis will continue to be the recreational entertainment market, and you can do that without programming that is." Activision will offer software for the Atari line of home computers and is studying other systems for possible development.

Parker Bros' computer games software will be compatible with computers from Atari, Commodore and Texas Instruments, with introductions for IBM and Apple to follow. Although the emphasis will be on games, Douglas Bate, marketing manager for personal computer software, points out, "The additional memory of a computer offers opportunities far beyond action games."

Charles A. Prescott, president of Katz, says, "I don't think the market is saturated for games. Out of 25 million households with children, 13-14 million own video games. The personal computer market is just beginning, and we plan to branch out into that."

Starpath, based in Santa Clara, Calif., will offer software for Atari and the recently announced Commodore 64. 1983 But company president Alan Basley notes that the video games industry is still expanding heavily.

"We're seeing many different kinds of stores getting into games, as well as interest from conventional music rackshops. In California, we deal with Tower Records, and we're also carried by Sam Goody, Crazy Eddie and various department stores. Everyone's getting in, and to one's getting out."

John Belden, president of U.S. Games, also is increasing involvement by rackshops, both in the games and computer software areas. "There's a high correlation between this business and the record business," he says. "The record stores will sell games because of the strength of Pickwick and Handmade."

U.S. Games will introduce its "Pink Panther" game in June for both games and computer hardware—its first entry in the computer hardware. He adds, "Video games business is not obsolete, but you have to give recognition to computer."

U.S. Games will introduce 50 computer software titles this year, according to the firm's Fred Simon. "We've spent two years researching the market, and feel the two most important reasons for video computers are to educate and entertain."

All of the initial 50 Disney titles will be educational as well as entertaining, says Alan Clann. Titles will be designed for computers from Atari, NEC, Panasonic, Texas Instruments and Radio Shack.

From Son: BetaMovie

By SAM SMITHLAND

LAS VEGAS With the new stereo Beta Hi-Fi system already proving a major draw during Winter CES, the Beta video card helped buttress their half-inch format battle with showings of the new Beta Movie camera/recorder format.

Sony held its own press conference about the new "home movie" device designed as a companion to conventional Beta VCRs. But as a product jointly developed with the overall Beta group, Sony, Toshiba, NEC and other Beta licensees are expected to unveil their own versions (Sony, in fact, did last week).

During both floor sessions and installation meetings with press and retailers, Sony officials acknowledged that the new one-piece BetaMovie unit is designed to extend the Beta format's market reach and longevity, and that the unit's production has shown here as a prototype, but expected to reach the U.S. market in a full production model next fall—terms from Sony's hopes that such a unit will enable Beta video manufacturers to compete effectively not only against rival VHS systems, but also against the expected introduction of new video formats.

(Continued on page 74)

CES Showings Presage Debut Of Compact Disc

Continued from page 1

That lineup of hardware designs doesn't represent the actual hardware prospects for this spring and summer. Many of the products shown were prototypes, not production models, and floor reps as well as company sources demurred at firm release dates in the majority of cases.

Price points, too, remain approximate, with estimates continuing to range from a low of \$800 to slightly over \$1,000 for probable U.S. tags. Helping explain that variance is the diversity of features on different players, mirroring the sophistication of the digital format and its consequent flexibility in allowing different processor-based control schemes.

Those loose ends didn't dampen delegate interest, however, with CD gear making Beta Hi-Fi VCRs, for the unofficial title of top CES draw. PolyGram's 1st Melodie, marketing vice president for its U.S. recording arm and coordinator for the Compact Disc project here, said, "I think a lot of the audio dealers are very excited now that they know there's a major commitment from an established software company to produce software for these machines. In fact, I think this may have been one of the first times a software concern made such a public commitment to its market at a CES."

PolyGram wasn't the only CD software source exhibiting, though. In a decidedly lower keyed exhibition room, Audio Source, the Foster City, Calif. firm, augmented its display of imported audiophile discs and various audio accessories with a CD software section. Audio Source's Bruce Hamilton reports that his company began importing CD product from Japan after receiving inquiries from U.S. audiophiles who had purchased players there.

Winter CES Attends In An Upbeat Mood

Continued from page 3

Beta format and Embassy \$399 95 "Beta Master" generated much praise and herald an even stronger move toward sale in that business.

Even among companies not exhibiting winter CES, the buzz was strong. MCA, MGM/UA, MCA, and JVC among them—the move in hospitality suites and dealer and distributor meetings was positive.

Retaliators came at recent CES shows, turned out en masse in Las Vegas, with many stores bringing more than one representative. Steve Gordon, vice president of Video World, Atlanta held a sales incentive contest that allowed two staffers to come with spouses. Stark, the giant North Carolina, Ohio-based chain, brought six people, and Doug Chabrun, national sales manager for TDK, "It was the best winter show ever, 100% better than any other—winning CES before."

When asked about the show, exhibitors raved about strong booth traffic and the quality of attendees. "This was a real, order-winning show," said Doug Chabrun, national sales manager for TDK. "It was the best winter show ever, 100% better than any other—winning CES before."

Chabrun added that the departmentalization of the show was better than in the past, with video games, computer software and other categories grouped together tightly. Other reasons for the strong turnout and order-winning, he said, were that Christmas sales were better than anticipated and inventories had been kept low.

"We're looking to optimistic numbers for the first six months of the year. The CES show, however, will be very overall will pick up, and there will be a lot more stability in the videotape market," he said.

In video games, marketing executives for Mattel and Activision pointed out, "There's a difference in retailers' attitudes, just since June. They were stunned then that the video and computer manufacturers, getting into the business, product all over. They took the shotgun approach instead of cherry-picking."

"At sales meetings here, though, it's been different. Now retailers are cherry-picking from major manufacturers. They're a lot more discerning, and they've decided they were determined not to be overwhelmed or nervous at this CES. Retailers need help from responsible manufacturers in stocking decisions, and so we're all learning together."

The outlook for the coming six months, according to those polled at CES, is bright. Retailers have a seemingly endless stream of new technology to generate excitement and sales among customers, and manufacturers are providing more support.

Saul Melnick, national sales manager for MGM/UA, said, "As video becomes more of a factor in video, I have a lot of faith in music programming. We're establishing roots with our 'Compact Disc' line."

Assistance in preparing this story by retailing expert Earl Page, based in Los Angeles.

Beatty's campaign and various pop materials. We have a merchandising hotline in our New York office to help dealers get available materials and co-op funds.

According to Jon Persinger, president of Vestron Video, "The disk will be the major thrust for this company. I think the whole industry is going that way. Although (LD) has passed the laser format in sales, there's still business to be done in laser. Dealers are asking for product in both formats."

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encouraging, but must be kept in perspective. Even with the biggest of the new films, and they were determined to do five times the volume at a lower price. But retail has responded, and is taking smaller margins to encourage a sale market.

MasterCard continued, "Poorly financed dealers will continue to drop out of the business, and you'll see some inroads with mass merchandisers—bookstores and the like. I think this is healthy for the industry."

Charlie O'Meara, owner of Absolute Sound in Winter Park, Fla., says that the high-end emphasis is slightly into video. "The same customers who have been buying hi-fi audio are now buying video," he claimed. "In November and December, I sold five systems costing more than \$10,000, and four of them included video."

"In our industry, a lot of retailers are 'me-tooing' at this time. It's all blowing out the same product. You have to carry products that are different, and be able to explain them. People know these things are out there, but they want to have it explained. The key to the survival of the specialist is to know your market and carry unique titles, to align with manufacturers who are in tune with all the different markets."

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D. E. K. S.

Vox Jon

Continued from page 26

Dick Purtan is about to make one of radio's more expensive walks across town, leaving KLTW to join Gannett's WCZY Detroit. Not only does he have the biggest contract in WCZY's history, topping the \$200,000 paid him by KLTW, but he also will be featured on Gannett's new USA Today Radio Network.

His current contract with KLTW expires March 1, but he's already off the air there and it's likely he'll start before that at WCZY. Whatever the case, WCZY promises the biggest promotion blitz to ever hit Detroit radio. As for moveovers at the Big 8, KLTW is planning to team up Tom DeWitt of WDIV-TV Detroit with Purtan's former partner, Tom Ryan, who will assume a larger role on the

morning show. And while we're on the subject of Gannett contracts, Rick Davis has been signed to a multi-year deal with KIS 105 in Los Angeles, locking up his services for some time to come. Active now at KIS, creative production director, Davis has left the station to devote his full attention to Access Radio, a new company he has formed with former L.A. broadcaster Jerry Lee Fowlerbridge, which has come up with a new approach to radio formats utilizing computer controlled information. A couple of changes in the new department of KLTW/KGJ Los Angeles, as KLTW afternoon anchor Barbara Whitehouse and KGJ morning anchor and news director Bob Felix have left the Los Angeles format facilities. KLTW morning anchor Gene Brodner and KGJ afternoon anchor Carol Carper will now handle the news duties for both stations.

Radio Festival

Continued from page 22

Also, Rick Sklar, ABC Radio Entertainment programming vice president; Gary Stevens, president of Doubleday Broadcasting; Dick Vene, radio and common carrier vice president of Lin Broadcasting; Carl Wagner, radio vice president of Taff Broadcasting; Fred Walker, BroadcastStreet Communications president; and Tom Warnock, National Public Radio executive vice president.

Ken Wolf, g.m. of Hef's WIKS Indianapolis, has appointed Gary Hoffman p.d., replacing C.C. Matson, who was transferred to the company's Cincinnati facility WYYS (Billboard, Jan. 15). Hoffman, whose position is effective immediately, comes to WIKS from the p.d. post at K-108 (KDA) in the urban outlet in Dallas that Michael Spears is currently running.

Looking for a g.m. pup? There's one open with Katz Broadcasting, a

WDBO-AM-FM g.m. Jack Porteous has resigned. Robert Longwell was named g.m. of the FM now personality as W-92.1-M and switching from easy listening to country programming by former WJSJ Mobile p.d. Steve Holbrook (Billboard, Jan. 15). But the WDBO-AM management probably is still up for grabs. WGAR Cleveland g.m. Harold Hinson takes on additional duties as g.m. of Nationwide's WKSW Cleveland's FM country outlet, replacing David Gerard, who resigned last week. WGAR's g.m. Bill Enders moves over to the FM side as station manager.

Jim Stevens is the new midday personality at WISN's older outlet in Miami, WCCG, making changes from the evening slot at WGBS, where he was known as Jim Carter. LBS (WZL-FM) Miami music director Johnny Dolan is the new p.d. at KACY-AM-FM Oxnard, Cal.

Dale Turner has resigned as p.d. at WSAI-FM Cincinnati. Succeeding him is music director and afternoon host John Marks. Jack Reno continues as p.d. of WSAI-AM.

Continued from page 6

Simatra, Reprise, 1966, one week 17 "Sunday", Gordon Lightfoot, Reprise, 1974, one week 18 "Black Water", Doobie Brothers, Warner Bros., 1975, one week 19 "Let's Go to the Sun", Staple Singers, Curtom, 1975, one week 20 "You're So Vain", The Eagles, Asylum, 1977, one week 21 "Silver Golden Hair", America, Warner Bros., 1975, one week Smith, of course, has been involved with scores of other acts over the years, from Judy Collins to Black Sabbath; from John Prine to Napier XIV; from Jimi Hendrix to Crystal Scabbory; from Deep Purple to Crystal Gayle.

Seger's Eager, Bob Seger & the Silver Bullet Band's "The Distance" (Capitol) leads to number eight in its second chart week, becoming the group's fifth top 10 album in a row, following 1977's "Night Moves," 78's "Stranger in Town," 80's "Against the Wind" and 81's "Nine Tonight."

With "The Distance" poised to go the distance, producer Jimmi Lovine has two albums in the top 10 simultaneously for the first time in his career. Lovine is also represented by Tom Petty & the Heartbreakers' "Long After Dark" (Backstreet) at

Gortikov Speech

Continued from page 6

adding to the erosion of the copyright principle). Gortikov then opens the floor to visitors' questions. Questions ranged from dispersed royalties to the possibility of "spoiler signals" to the future of the vinyl disk, with many students denouncing that home taping practice. Probably the most pertinent question was raised by student Jeanne Warsaw, who wondered if a blank tape royalty would actually compensate the industry for its losses. "It wouldn't be a substantial offset," replied Gortikov, but a step in the right direction.

Market Quotations

As of closing Jan. 12, 1983									
Annual High	Low	NAME	P-E	High (100s)	Low	Close	Change		
1%	1%	Alltel Corporation	9	187	151	1	1%	Unch	
35%	26%	American Can	5	1033	541	51%	52%	+	-
7%	6%	Automatic Radio	7	62	59	1%	1%	Unch	
67	33%	CBS	11	1148	59	56%	58%	Unch	
52%	52%	Chrysler	10	100	94	1%	1%	Unch	
7%	7%	Crag Corporation	88	158	81	81%	81%	+	-
21%	21%	Energy East	21	214	104	104%	104%	+	-
2%	2%	Electronic Group	18	5	3%	3%	3%	+	-
18%	11%	East-Western	7	3045	174	17%	17%	+	-
27%	27%	Hamamatsu	9	102	104	1%	1%	Unch	
6%	6%	Integrity Entertainment	13	36	35	3%	3%	+	-
3%	3%	Int'l	78	10	9%	9%	9%	+	-
62%	62%	Malvern Electronics	11	538	561	55%	55%	+	-
21%	21%	Mattel	4	5633	15%	15%	15%	+	-
78	38	MCA	10	936	89%	89%	89%	+	-
79%	48%	3M	14	2056	15%	15%	15%	+	-
41%	49%	Moderate	18	2250	89%	89%	89%	+	-
51%	50%	No. American Philips	10	102	51%	51%	51%	+	-
15%	15%	Onyx Corporation	10	167	151	151%	151%	+	-
20%	10%	Pomper Electronics	-	18	18%	18%	18%	+	-
27%	15%	Star	47	1290	23%	23%	23%	Unch	
16	11	Stoly	11	5784	141%	141%	141%	+	-
3%	27%	Storax Broadcasting	20	612	27%	27%	27%	Unch	
2%	2%	Telecommunications	78	26	2%	2%	2%	Unch	
45	27%	Tech Broadcasting	10	173	41%	40%	40%	+	-
53%	53%	Trans Communications	6	426	32%	31%	31%	+	-

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ABRICO	-	-	-	Kustom Elec	1400	2%	3
Carlson Corp	23000	2	2%	Reichart	-	-	4
Delta Packaging	3500	8	8%	Reichart	-	-	4
Johnson Int'l	2700	15%	1%	Telecommunications	87500	18%	18%
Telecommunications	1500	3%	3%	Telecommunications	87500	18%	18%

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Chartbeat

number nine love just missed posting two albums in the top 10 in August, 1981, when Petty's "Hard Promises" dropped out two weeks before Steve Nicks' "Bella Donna" charged in.

And on the Hot 100 Seger's "Shame" (Mercury) jumps from position 12 to number 12, becoming the highest-charting record to date for songwriter Rodney Crowell. Crowell has added reason to celebrate this week: "It's Gonna Get Again," which he co-wrote for Crystal Gayle, jumps into the top 10 on the country charts.

U.K. Watch: Phil Collins' remake of "You Can't Hurry Love" jumps to No. 1 in Britain this week, two notches higher than the Supremes' original version released in 1966. It's Collins' first No. 1 British hit, either solo or as a member of Genesis.

On the American chart, "You Can't Hurry Love" advances to number 13, making it the second highest-charting remake to date of a Supremes hit. The champion, of course, is Vanilla Fudge's psychedelic version of "You Keep Me Hangin' On," which hit number six in '68. Another big Supremes remake is "Dionne & The Supremes' Where Did Our Love Go," which hit 15 in 1971.

Black Rock: A pair of CBS LPs records this week. Men At Work's "Business As Usual" (Columbia) holds at No. 1 for the 11th straight week, becoming the longest-running No. 1 album since Red Seawagon's "No Infection" had 15 weeks on top in 1981.

And Ozzy Osbourne's "Speak Of The Devil" (J&R) holds at number 14, the highest position an Osbourne album has attained to date. Billboard OtOzOZ' reached 21 in 1981, "Diary Of A Madman" hit 16 a year ago. Both of those earlier albums are still on the charts, making Ozzy one of only two acts with three LPs in the current survey. The other fellow CBS artist really got put through guys

together for a duet. We've even got the title: "You Don't Bring Me Bird's Head."

We Get Letters: Fred K. Green of Memphis points out that all three of Quincy Jones' current chart hits are placed in the first position: Michael Jackson & Paul McCartney's "The Girl Is Mine," Patti Austin & James Ingram's "Baby, Come To Me," and Donna Summer's "The Woman In Me." "I'm Not Green." Rather self-centered, huh?

And Stephen Barnard of Augusta, Me. writes to complain: "No one from Maine ever gets their name listed in Billboard."

Stephen, you could move

LP & Cassette Sold Together

NEW YORK There's some talk of major label commitment to album releases that house both LP and cassette versions of the same material, but a small New York-based company has started the ball rolling.

JAMB Productions, one of the principals of which is veteran art producer Bugs Bower, has marketed an "erotic Aerobics" album with LP and cassette configurations at a list price of \$10.

In addition, JAMB plans further releases in a similar manner with programming geared for the semi-classical market, according to Henry Rosenberg, president of Henry Rosenberg Ltd., a national distribution firm out of New York that is handling the line.

The "Erotic Aerobics" package also features classical themes against a narrative. A separate disc in cardboard within the double-serve jacket houses the cassette, avoiding the danger of both configurations rubbing against each other. Rosenberg suggests that in charging \$10 more for the LP/cassette package "no one would bother to tape copy the album."

Billboard

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Chart Bound

WEEK	DATE	TITLE-Artist	(Producer) Writer, Label & Number (Distributing Label)	WEEK	DATE	TITLE-Artist	(Producer) Writer, Label & Number (Distributing Label)	WEEK	DATE	TITLE-Artist	(Producer) Writer, Label & Number (Distributing Label)
1	12	DOWN UNDER—Max A. Hight	(Max A. Hight) Max A. Hight, Warner Bros. 92501	37	11	SPACE AGE LOVE SONG—Paul B. Singley	(Max A. Hight) Max A. Hight, Warner Bros. 92501	67	69	FUNNY HOW TIME SLIPS AWAY—The Jacksons	(A&M) A&M, Warner Bros. 92501
2	12	THE GIRL IS MINE—Michael Jackson, Paul McCartney	(Paul McCartney) Michael Jackson, Paul McCartney, Warner Bros. 92501	38	11	HURRY LIKE THE WIND—Bruce Springsteen	(Bruce Springsteen) Bruce Springsteen, Columbia 30001	68	68	EMINENCE FRONT—The Police	(A&M) A&M, Warner Bros. 92501
3	13	DURTY LAUNDRY—The Jacksons	(A&M) A&M, Warner Bros. 92501	39	11	YOU ARE—The Jacksons	(A&M) A&M, Warner Bros. 92501	70	70	GOT TO BE THERE—Chaka Khan	(A&M) A&M, Warner Bros. 92501
4	13	SEXUAL HEALING—Warren G.	(Warren G.) Warren G., Columbia 30001	40	11	BAD BOY—Paul Simon	(Paul Simon) Paul Simon, Columbia 30001	71	71	BURNING BURNING—The Police	(A&M) A&M, Warner Bros. 92501
5	13	AFRICA—Sade	(Sade) Sade, Polygram 30001	41	11	ALL THOSE LIES—Gloria Estefan	(Gloria Estefan) Gloria Estefan, A&M 30001	72	72	WHAT IF I SAID I LOVE YOU—The Jacksons	(A&M) A&M, Warner Bros. 92501
6	14	MANEATER—Patterson, Hall and John Davis	(Patterson, Hall and John Davis) Patterson, Hall and John Davis, Dainis 30001	42	11	THE WOMAN IN ME—Bruce Springsteen	(Bruce Springsteen) Bruce Springsteen, Columbia 30001	73	73	I CAN'T STAND STILL—Barry Manilow	(A&M) A&M, Warner Bros. 92501
7	14	BABY, COME TO ME—Faye Adams	(Faye Adams) Faye Adams, Warner Bros. 92501	43	11	PUT IT IN A MAGAZINE—Sade	(Sade) Sade, Polygram 30001	74	74	I GOTTA TRY—Michael McDonald	(Michael McDonald) Michael McDonald, Warner Bros. 92501
8	14	ROCK THE CASABLANCA—The Clash	(The Clash) The Clash, RCA 30001	44	11	ALL THOSE LIES—Gloria Estefan	(Gloria Estefan) Gloria Estefan, A&M 30001	75	75	INDUSTRIAL DISC—The Jacksons	(A&M) A&M, Warner Bros. 92501
9	14	MICKELAND—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	45	11	I KNEW YOU WHEN—Linda Ronstadt	(Linda Ronstadt) Linda Ronstadt, Capitol 30001	76	76	I CAN'T STAND STILL—Barry Manilow	(A&M) A&M, Warner Bros. 92501
10	16	HEARTBREAKER—Barry Manilow	(Barry Manilow) Barry Manilow, Warner Bros. 92501	46	11	ON THE LOOSE—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	77	77	FALL IN LOVE WITH ME—Linda Ronstadt	(Linda Ronstadt) Linda Ronstadt, Capitol 30001
11	16	YOU AND I—Linda Ronstadt	(Linda Ronstadt) Linda Ronstadt, Capitol 30001	47	11	THE WOMAN IN ME—Bruce Springsteen	(Bruce Springsteen) Bruce Springsteen, Columbia 30001	78	78	COME ON EILEEN—Barry Manilow	(Barry Manilow) Barry Manilow, Warner Bros. 92501
12	16	SHAME ON THE MODERN—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	48	11	THE WOMAN IN ME—Bruce Springsteen	(Bruce Springsteen) Bruce Springsteen, Columbia 30001	79	79	LIES—The Jacksons	(A&M) A&M, Warner Bros. 92501
13	16	YOU CAN'T HURRY LOVE—Paul Simon	(Paul Simon) Paul Simon, Columbia 30001	49	11	BACK ON THE CHAIN GANG—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	80	80	WINDOWS—Raging Feline	(Raging Feline) Raging Feline, Warner Bros. 92501
14	16	THE OTHER GUY—Linda Ronstadt	(Linda Ronstadt) Linda Ronstadt, Capitol 30001	50	11	BILLIE JEAN—Michael Jackson	(Michael Jackson) Michael Jackson, A&M 30001	81	81	FEET DON'T FAIL ME NOW—The Jacksons	(A&M) A&M, Warner Bros. 92501
15	16	GLORIA—Linda Ronstadt	(Linda Ronstadt) Linda Ronstadt, Capitol 30001	51	11	I KNOW THERE'S SOMETHING GOING ON—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	82	82	IT'S RAINING AGAIN—Supertramp	(Supertramp) Supertramp, Warner Bros. 92501
16	16	HEART TO HEART—Barry Manilow	(Barry Manilow) Barry Manilow, Warner Bros. 92501	52	11	ROCK THIS TOWN—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	83	83	BETCHA SHE DON'T LOVE YOU—Linda Ronstadt	(Linda Ronstadt) Linda Ronstadt, Capitol 30001
17	16	GOODY TWO SHOES—Barry Manilow	(Barry Manilow) Barry Manilow, Warner Bros. 92501	53	11	AFTER I CRY TONIGHT—Linda Ronstadt	(Linda Ronstadt) Linda Ronstadt, Capitol 30001	84	84	SHADOWS OF THE NIGHT—Paul Simon	(Paul Simon) Paul Simon, Columbia 30001
18	16	THE LOOK OF LOVE—Barry Manilow	(Barry Manilow) Barry Manilow, Warner Bros. 92501	54	11	TRULY—Linda Ronstadt	(Linda Ronstadt) Linda Ronstadt, Capitol 30001	85	85	LOVE ME AGAIN—The Jacksons	(A&M) A&M, Warner Bros. 92501
19	16	HAND TO HOLD ON TO—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	55	11	LET'S GO DANCING—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	86	86	PSYCHOBABY—The Jacksons	(A&M) A&M, Warner Bros. 92501
20	16	ALLENTOON—Barry Manilow	(Barry Manilow) Barry Manilow, Warner Bros. 92501	56	11	BREAKING US IN TWO—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	87	87	IT'S RAINING AGAIN—Supertramp	(Supertramp) Supertramp, Warner Bros. 92501
21	16	YOU GOT LUCKY—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	57	11	A PENNY FOR YOUR THOUGHTS—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	88	88	THE THEATRE THAT REALITY—The Jacksons	(A&M) A&M, Warner Bros. 92501
22	16	THE WORK—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	58	11	PAPA WAS A ROLLING STONE—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	89	89	UP WHERE WE BELONG—The Jacksons	(A&M) A&M, Warner Bros. 92501
23	16	STRAY CAT STRUT—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	59	11	THE CLAPPING SONG—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	90	90	MUSCLES—Barry Manilow	(Barry Manilow) Barry Manilow, Warner Bros. 92501
24	16	I DO—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	60	11	ARE YOU SERIOUS—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	91	91	MISSING YOU—The Jacksons	(A&M) A&M, Warner Bros. 92501
25	16	YOUR LOVE IS DRIVING ME CRAZY—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	61	11	SHOOT FOR THE MOON—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	92	92	BE MY LADY—The Jacksons	(A&M) A&M, Warner Bros. 92501
26	16	HEART OF THE NIGHT—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	62	11	IF IT UP—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	93	93	ON THE WINGS OF LOVE—The Jacksons	(A&M) A&M, Warner Bros. 92501
27	16	PASS THE DUTCHIE—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	63	11	DOES IT MAKE YOU REMEMBER—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	94	94	TAKE THE TIME—The Jacksons	(A&M) A&M, Warner Bros. 92501
28	16	STEPPIN' OUT—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	64	11	FOREVER—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	95	95	GOODBYE TO YOU—The Jacksons	(A&M) A&M, Warner Bros. 92501
29	16	ALL NIGHT—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	65	11	TIED UP—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	96	96	EVERYBODY WANTS YOU—The Jacksons	(A&M) A&M, Warner Bros. 92501
30	16	SHOCK THE MONKEY—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	66	11	ARE YOU GETTING ENOUGH—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	97	97	WHAT ABOUT ME—The Jacksons	(A&M) A&M, Warner Bros. 92501
31	16	DO YOU REALLY WANT TO HURT ME—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	67	11	DREAMIN' IS EASY—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	98	98		
32	16	WHAT ABOUT ME—The Jacksons	(The Jacksons) The Jacksons, Warner Bros. 92501	68	11			99	99		

Superscripts are awarded to those products demonstrating the greatest upturn and sales gain this week (Prime Movers). Stars are awarded to other products demonstrating significant gains. All recording industry RIAA awards and sales of 1,000,000 copies (double indicated by *). All recording industry RIAA awards and sales of 2,000,000 copies (triple indicated by ^).

HOT 100 A-Z (Publisher-Licensee)		HOT 100 A-Z (Publisher-Licensee)		HOT 100 A-Z (Publisher-Licensee)		HOT 100 A-Z (Publisher-Licensee)	
1	THE GIRL IS MINE—Michael Jackson, Paul McCartney	1	THE GIRL IS MINE—Michael Jackson, Paul McCartney	1	THE GIRL IS MINE—Michael Jackson, Paul McCartney	1	THE GIRL IS MINE—Michael Jackson, Paul McCartney
2	DOWN UNDER—Max A. Hight	2	DOWN UNDER—Max A. Hight	2	DOWN UNDER—Max A. Hight	2	DOWN UNDER—Max A. Hight
3	DURTY LAUNDRY—The Jacksons	3	DURTY LAUNDRY—The Jacksons	3	DURTY LAUNDRY—The Jacksons	3	DURTY LAUNDRY—The Jacksons
4	SEXUAL HEALING—Warren G.	4	SEXUAL HEALING—Warren G.	4	SEXUAL HEALING—Warren G.	4	SEXUAL HEALING—Warren G.
5	AFRICA—Sade	5	AFRICA—Sade	5	AFRICA—Sade	5	AFRICA—Sade
6	MANEATER—Patterson, Hall and John Davis	6	MANEATER—Patterson, Hall and John Davis	6	MANEATER—Patterson, Hall and John Davis	6	MANEATER—Patterson, Hall and John Davis
7	BABY, COME TO ME—Faye Adams	7	BABY, COME TO ME—Faye Adams	7	BABY, COME TO ME—Faye Adams	7	BABY, COME TO ME—Faye Adams
8	ROCK THE CASABLANCA—The Clash	8	ROCK THE CASABLANCA—The Clash	8	ROCK THE CASABLANCA—The Clash	8	ROCK THE CASABLANCA—The Clash
9	MICKELAND—The Jacksons	9	MICKELAND—The Jacksons	9	MICKELAND—The Jacksons	9	MICKELAND—The Jacksons
10	HEARTBREAKER—Barry Manilow	10	HEARTBREAKER—Barry Manilow	10	HEARTBREAKER—Barry Manilow	10	HEARTBREAKER—Barry Manilow
11	YOU AND I—Linda Ronstadt	11	YOU AND I—Linda Ronstadt	11	YOU AND I—Linda Ronstadt	11	YOU AND I—Linda Ronstadt
12	SHAME ON THE MODERN—The Jacksons	12	SHAME ON THE MODERN—The Jacksons	12	SHAME ON THE MODERN—The Jacksons	12	SHAME ON THE MODERN—The Jacksons
13	YOU CAN'T HURRY LOVE—Paul Simon	13	YOU CAN'T HURRY LOVE—Paul Simon	13	YOU CAN'T HURRY LOVE—Paul Simon	13	YOU CAN'T HURRY LOVE—Paul Simon
14	THE OTHER GUY—Linda Ronstadt	14	THE OTHER GUY—Linda Ronstadt	14	THE OTHER GUY—Linda Ronstadt	14	THE OTHER GUY—Linda Ronstadt
15	GLORIA—Linda Ronstadt	15	GLORIA—Linda Ronstadt	15	GLORIA—Linda Ronstadt	15	GLORIA—Linda Ronstadt
16	HEART TO HEART—Barry Manilow	16	HEART TO HEART—Barry Manilow	16	HEART TO HEART—Barry Manilow	16	HEART TO HEART—Barry Manilow
17	GOODY TWO SHOES—Barry Manilow	17	GOODY TWO SHOES—Barry Manilow	17	GOODY TWO SHOES—Barry Manilow	17	GOODY TWO SHOES—Barry Manilow
18	THE LOOK OF LOVE—Barry Manilow	18	THE LOOK OF LOVE—Barry Manilow	18	THE LOOK OF LOVE—Barry Manilow	18	THE LOOK OF LOVE—Barry Manilow
19	HAND TO HOLD ON TO—The Jacksons	19	HAND TO HOLD ON TO—The Jacksons	19	HAND TO HOLD ON TO—The Jacksons	19	HAND TO HOLD ON TO—The Jacksons
20	ALLENTOON—Barry Manilow	20	ALLENTOON—Barry Manilow	20	ALLENTOON—Barry Manilow	20	ALLENTOON—Barry Manilow
21	YOU GOT LUCKY—The Jacksons	21	YOU GOT LUCKY—The Jacksons	21	YOU GOT LUCKY—The Jacksons	21	YOU GOT LUCKY—The Jacksons
22	THE WORK—The Jacksons	22	THE WORK—The Jacksons	22	THE WORK—The Jacksons	22	THE WORK—The Jacksons
23	STRAY CAT STRUT—The Jacksons	23	STRAY CAT STRUT—The Jacksons	23	STRAY CAT STRUT—The Jacksons	23	STRAY CAT STRUT—The Jacksons
24	I DO—The Jacksons	24	I DO—The Jacksons	24	I DO—The Jacksons	24	I DO—The Jacksons
25	YOUR LOVE IS DRIVING ME CRAZY—The Jacksons	25	YOUR LOVE IS DRIVING ME CRAZY—The Jacksons	25	YOUR LOVE IS DRIVING ME CRAZY—The Jacksons	25	YOUR LOVE IS DRIVING ME CRAZY—The Jacksons
26	HEART OF THE NIGHT—The Jacksons	26	HEART OF THE NIGHT—The Jacksons	26	HEART OF THE NIGHT—The Jacksons	26	HEART OF THE NIGHT—The Jacksons
27	PASS THE DUTCHIE—The Jacksons	27	PASS THE DUTCHIE—The Jacksons	27	PASS THE DUTCHIE—The Jacksons	27	PASS THE DUTCHIE—The Jacksons
28	STEPPIN' OUT—The Jacksons	28	STEPPIN' OUT—The Jacksons	28	STEPPIN' OUT—The Jacksons	28	STEPPIN' OUT—The Jacksons
29	ALL NIGHT—The Jacksons	29	ALL NIGHT—The Jacksons	29	ALL NIGHT—The Jacksons	29	ALL NIGHT—The Jacksons
30	SHOCK THE MONKEY—The Jacksons	30	SHOCK THE MONKEY—The Jacksons	30	SHOCK THE MONKEY—The Jacksons	30	SHOCK THE MONKEY—The Jacksons
31	DO YOU REALLY WANT TO HURT ME—The Jacksons	31	DO YOU REALLY WANT TO HURT ME—The Jacksons	31	DO YOU REALLY WANT TO HURT ME—The Jacksons	31	DO YOU REALLY WANT TO HURT ME—The Jacksons
32	WHAT ABOUT ME—The Jacksons	32	WHAT ABOUT ME—The Jacksons	32	WHAT ABOUT ME—The Jacksons	32	WHAT ABOUT ME—The Jacksons

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THIS WEEK		LAST WEEK		ARTIST Title, Mo. (Dist. Label)		Dist. Co.	RMA Certified	Suggested List Prices LP Cassettes 8 Track	Black LP Country LP Chart	THIS WEEK		LAST WEEK		ARTIST Title, Mo. (Dist. Label)		Dist. Co.	RMA Certified	Suggested List Prices LP Cassettes 8 Track	Black LP Country LP Chart				
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK				
1	1	MEIN AT HOME Album, 10 (Mercury)								38	8	COMMODORE All the Great Hits Mercury 8101 46	IND		\$1.50	BLP 12	72	68	THE WHO It's Hard Mercury Brix 17312	WEA		\$1.50	
2	2	STRAY CATS Built For Speed Mercury 8101 46								40	8	LITTLE NICKIE BAND Covers 8101 46	IND		\$1.50		73	70	THE BEACH PARSONS PROJECT [See In The Sky Mercury 8101 46]	WEA		\$1.50	
3	13	DAGNY HALL & JOHN DATES H-C 8101 4363	CAP		\$1.50					39	18	BOB JACKSON Night And Day Mercury 8101 46	IND		\$1.50		74	74	CHICAGO Chicago 16 [See Moon-Water Bros. 12485]	WEA		\$1.50	
4	10	PAT BENATO Get Nervous Mercury 8101 46	WEA		\$1.50					41	12	LOUIE RABBITT Romeo Romance Mercury 8101 46	WEA		\$1.50	CLP 5	80	6	THE SINGERS America Mercury 8101 46	WEA		\$1.50	
5	5	MICHAEL JACKSON Thriller Jan. 82 18117	DISC		\$1.50					44	35	JANE FONDA Jane Fonda's Workout Sound Columbia 82 18054	DISC		\$1.50		76	71	AMERICA View From The Ground Mercury 8101 46	CAP		\$1.50	
6	6	LED ZEPPELIN Coda New Sign 9881 (Atlantic)	WEA		\$1.50					46	7	PATTI AUSTIN Every Where Should Have Died Jan. 82 18117	WEA		\$1.50	BLP 20	77	75	SONOTRAX An Officer And A Gentleman Mercury 8101 46	WEA		\$1.50	
9	13	THE CLASH Combat Sport Jan. 82 17473	DISC		\$1.50					56	34	DURAN DURAN Sept. 81 17111	CAP		\$1.50		78	77	ASIA Greatest Hits (Mercury Bros.)	WEA		\$1.50	
16	2	BOB SEGGER AND THE SILVER BULLET BAND The Bronze Columbia 82 17204	CAP		\$1.50					47	27	DUANE PINEST Screening For Vengeance Sound Mercury 8101 46	DISC		\$1.50		79	76	FLEETWOOD MAC Brave Mercury 8101 46	WEA		\$1.50	
10	10	TONY PETTY AND THE HEARTBEATERS Long After Dark Mercury 8101 46	WEA		\$1.50					45	10	JOHN MITCHELL Wild Things Run Fast Mercury 8101 46	WEA		\$1.50		80	78	VARIOUS ARTISTS Country Lights Mercury 8101 46	WEA		\$1.50	BLP 48
11	9	PHIL COLLINS Hello, I Must Be Going Mercury 8101 46	WEA		\$1.50					51	36	A FLOCK OF SEAGULLS A Flock Of Seagulls Mercury 8101 46	WEA		\$1.50		82	82	NEIL YOUNG Solo GPR 815 18188 (Mercury Bros.)	WEA		\$1.50	
11	5	LEONEL RICHIE Rhythm Revue Mercury 8101 46	IND		\$1.50	BLP 2				47	17	PETER GABRIEL Security Mercury 8101 46	WEA		\$1.50		83	81	LINDA RONSTADT Get Closer Mercury 8101 46	WEA		\$1.50	
12	11	SUPERTRAMP Footnote, Last Words A&P 27 1712	CAP		\$1.50					48	10	KISS Creatures Of The Night Columbia 82 17173 (Atlantic)	DISC		\$1.50		83	110	SATY Shyrialynn Safari 18188 (RCA)	WEA		\$1.50	BLP 47
13	13	BILLY JOEL The Nylon Canyon Mercury 8101 46	DISC		\$1.50					58	5	SMITH HIGAR Three Locks Bay Mercury 8101 46	WEA		\$1.50		84	17	VANITY 6 Vanity 6 Mercury 8101 46	WEA		\$1.50	BLP 17
14	7	OLIVY OROURKE Speak Of The Devil Jan. 82 18188 (RCA)	CAP		\$1.50					50	11	THE BEAVER 20 Greatest Hits Columbia 82 17188	CAP		\$1.50		85	85	PSYCHEDELIC FURS Enormous Columbia 82 18143	DISC		\$1.50	
15	25	BILLY JOEL Emotions In Motion Mercury 8101 46	CAP		\$1.50					51	51	THE ENGLISH BEAT Special Rock Box Set J&S 17 18021 (Mercury)	WEA		\$1.50		86	88	JOHNNY Eagles Columbia 82 18148	DISC		\$1.50	
16	7	MARYN GAY Madhouse Love Columbia 82 18141	CAP		\$1.50	BLP 1				52	11	EAGLES Greatest Hits, Vol. 2 Mercury 8101 46	WEA		\$1.50		87	10	DEVO Oh No! It's Devo Mercury 8101 46	WEA		\$1.50	
17	15	NEIL DIAMOND Heartlight Columbia 82 18141	DISC		\$1.50					53	34	NEWY LOGGINS High Adventure Columbia 82 18117	DISC		\$1.50		112	3	SQUEEZES Singles 85's and Under A&P 27 1712	WEA		\$1.50	
21	38	JOHN COUGAR American Girl Mercury 8101 46	DISC		\$1.50					56	6	CHICK ARN Chick Arn Mercury 8101 46	WEA		\$1.50	BLP 7	93	92	ORIGINAL CAST Cats GPR 815 18188 (Mercury Bros.)	WEA		\$1.50	16.95
20	13	MISSING PERSONS Sneaky, Sneaky 81 Mercury 8101 46	CAP		\$1.50					60	8	PEANO BROTHERS Boat Plus And Free Mercury 8101 46	WEA		\$1.50	BLP 8	90	15	GRAND MASTER FLASH & THE FURIOUS FIVE The Message Mercury 8101 46	WEA		\$1.50	
32	40	YOKO Toto II Mercury 8101 46	CAP		\$1.50					59	43	LUNEVILLE Get Lucky Mercury 8101 46	DISC		\$1.50		91	91	DIKE STRAITS Love Over Gold Mercury 8101 46	WEA		\$1.50	BLP 26
35	35	FOREIGNER Becomes Mercury 8101 46	WEA		\$1.50					79	3	MUSICAL YOUTH The Youth Of Today Mercury 8101 46	DISC		\$1.50	BLP 31	92	93	ALABAMA Mountain Music Mercury 8101 46	WEA		\$1.50	CLP 1
22	14	TONI BASIL Word Of Mouth Mercury 8101 46	DISC		\$1.50					64	7	GROVER WASHINGTON JR. The Best Is Yet To Come Mercury 8101 46	DISC		\$1.50	BLP 11	104	7	GOLDEN EARRING Cat Z 18004 (Mercury Bros.)	WEA		\$1.50	
23	20	PRINCE 1999 Mercury 8101 46	DISC		\$1.50	BLP 4				63	6	RAY PARKER, JR. Greatest Hits Mercury 8101 46	IND		\$1.50	BLP 18	94	35	JUICE NEWTON Love Me Like A Rock Mercury 8101 46	CAP		\$1.50	CLP 31
24	11	DAN FOGELBERG Dance Machine Mercury 8101 46	DISC		\$1.50	BLP 15				60	39	LEITHER WANDROSS Forever, For Always, For Love Mercury 8101 46	DISC		\$1.50	BLP 5	95	18	ANW CARLES Love Mercury 8101 46	WEA		\$1.50	
30	32	ADAM ANT Frosted For Me Mercury 8101 46	DISC		\$1.50					61	49	RONALD FAGEN The Big Bang Mercury 8101 46	WEA		\$1.50	BLP 50	96	97	BILLY SQUIR On The Border Mercury 8101 46	WEA		\$1.50	
27	18	ALL The Lesson Of Love Mercury 8101 46	DISC		\$1.50					62	55	ALAN BURNING ROSE JAMES Fast As A Wind Mercury 8101 46	CAP		\$1.50	BLP 23	97	99	SURVIVOR On The Border Mercury 8101 46	WEA		\$1.50	
31	8	THE J. GEORGE BARNES Showtime Mercury 8101 46	DISC		\$1.50					63	10	JANET JACKSON Janet Jackson Mercury 8101 46	WEA		\$1.50	BLP 6	98	100	WATSON AND WILLIE VOW I Mercury 8101 46	WEA		\$1.50	CLP 3
29	28	CROSBY, STILLS AND NASH Daylight Again Mercury 8101 46	CAP		\$1.50					64	16	ALDO AND THE GANG On The Border Mercury 8101 46	DISC		\$1.50	BLP 30	154	5	NIGHT RANGER Bleed For Me Mercury 8101 46	WEA		\$1.50	
36	13	JEFFERSON STARSHIP Reflections Of Stanley Mercury 8101 46	DISC		\$1.50					55	17	BUSH Singles Mercury 8101 46	DISC		\$1.50		100	102	WILLIE NELSON Always On My Mind Mercury 8101 46	WEA		\$1.50	
31	24	RON HENLEY I Can't Stand Still Mercury 8101 46	DISC		\$1.50					66	12	JEFFREY OSBORNE Jeffrey Osborne Mercury 8101 46	WEA		\$1.50	BLP 32	101	83	NEIL DIAMOND The Jazz Singer Mercury 8101 46	WEA		\$1.50	CLP 2
36	6	BARRY MANLOW Heart Game, The Right Mercury 8101 46	DISC		\$1.50					72	6	BILLY CRYST Bill Cryst Mercury 8101 46	IND		\$1.50	BLP 33	102	86	GRACE JONES Living My Life Mercury 8101 46	WEA		\$1.50	
31	8	JOHN LENNON Collection Mercury 8101 46	DISC		\$1.50					62	16	BRUCE SPRINGSTEEN Mercury 8101 46	DISC		\$1.50		103	102	ROYAL PHARMACORP ORCHESTRA CONDUCTED BY LOUIS CLARK Mercury 8101 46	WEA		\$1.50	
34	14	LAURA BRANIGAN On The Border Mercury 8101 46	DISC		\$1.50					69	10	THE BAR KAYS Proposition Mercury 8101 46	DISC		\$1.50	BLP 39	104	107	THE BAR KAYS Proposition Mercury 8101 46	WEA		\$1.50	
37	14	SAGA Wanted, Alive Mercury 8101 46	DISC		\$1.50					114	3	CULTURE CLUB Kissing To Be Clever Mercury 8101 46	DISC		\$1.50		105	105	SONOTRAX ET Mercury 8101 46	WEA		\$1.50	BLP 34
36	35	DURAN DURAN Duran's Greatest Hits Mercury 8101 46	DISC		\$1.50					71	67	DIANA ROSS Singles Mercury 8101 46	WEA		\$1.50		105	105	SONOTRAX ET Mercury 8101 46	WEA		\$1.50	

Superstars are awarded to those products demonstrating the greatest sales gains this week. ★ Stars are awarded to other products demonstrating significant gains for the week. ● According Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ According Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

ords JV 431

TOP LPs & TAPE

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label, Inc. (Dist. Label)	DIST. CO.	R&B	SUGGESTED LIST PRICE	BACK LIST	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label, Inc. (Dist. Label)	DIST. CO.	R&B	SUGGESTED LIST PRICE	BACK LIST
196	106	62	OSZY OSBORNE	Dun 10	MA	●	8.98		176	9	176	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
107	109	11	NANA WATSON & II	Columbia 10	MA	●	8.98		177	17	177	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
108	89	31	GLYNIS REE	Mercury 10	MA	●	8.98		178	17	178	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
109	94	14	SPYRO GYRA	Mercury 10	MA	●	8.98		179	17	179	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
110	110	21	SANTANA	Mercury 10	MA	●	8.98		180	17	180	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
111	115	11	FRON	Mercury 10	MA	●	8.98		181	17	181	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
112	101	10	ROD STEWART	Mercury 10	MA	●	8.98		182	17	182	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
113	115	10	DOLLY PARTON	Mercury 10	MA	●	8.98		183	17	183	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
114	113	63	GREAT PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARE	Mercury 10	MA	●	8.98		184	17	184	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
115	111	31	THE STEVE MILLER BAND	Mercury 10	MA	●	8.98		185	17	185	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
116	114	9	ANNE WILSON	Mercury 10	MA	●	8.98		186	17	186	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
117	111	11	THE TUX	Mercury 10	MA	●	8.98		187	17	187	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
118	120	8	LITTLE STEVEN AND THE DISCIPLES OF SOUL	Mercury 10	MA	●	8.98		188	17	188	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
119	119	22	MICHAEL JACKSON	Mercury 10	MA	●	8.98		189	17	189	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
120	123	8	CRYSTAL GAYLE	Mercury 10	MA	●	8.98		190	17	190	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
121	121	29	EDDIE MONEY	Mercury 10	MA	●	8.98		191	17	191	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
122	123	9	OSZY OSBORNE	Dun 10	MA	●	8.98		192	17	192	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
123	124	24	DONNA SUMMER	Mercury 10	MA	●	8.98		193	17	193	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
124	125	37	MISSING PERSONS	Mercury 10	MA	●	8.98		194	17	194	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
125	126	25	STEVEN	Mercury 10	MA	●	8.98		195	17	195	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
126	128	12	IAN SUTHER	Mercury 10	MA	●	8.98		196	17	196	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
127	127	15	PINK FLOYD	Mercury 10	MA	●	8.98		197	17	197	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
128	129	6	THE WATKINSES	Mercury 10	MA	●	8.98		198	17	198	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
135	5	135	OSZY OSBORNE	Dun 10	MA	●	8.98		199	17	199	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
151	8	151	MOVING PICTURES	Mercury 10	MA	●	8.98		200	17	200	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
111	111	11	LEWIS & CLARK	Mercury 10	MA	●	8.98		201	17	201	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
132	132	132	THE TIME	Mercury 10	MA	●	8.98		202	17	202	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
133	132	132	ROBERT PLANT	Mercury 10	MA	●	8.98		203	17	203	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
134	134	134	WILLIE NELSON	Mercury 10	MA	●	8.98		204	17	204	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	
135	135	135	THE OUTLAWS	Mercury 10	MA	●	8.98		205	17	205	THE JAM	The Sire Records, Inc. (Polygram)	MA	●	8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

ABBA	75	Crowley, Shille & Ryan	20	George Clinton	137	Manhattan	186	Phyllis	183	Sweeney	86
Alice	100	David Byrne	138	George Clinton	138	Manhattan	187	Phyllis	184	Sweeney	87
Alice	100	David Byrne	139	George Clinton	139	Manhattan	188	Phyllis	185	Sweeney	88
Alice	100	David Byrne	140	George Clinton	140	Manhattan	189	Phyllis	186	Sweeney	89
Alice	100	David Byrne	141	George Clinton	141	Manhattan	190	Phyllis	187	Sweeney	90
Alice	100	David Byrne	142	George Clinton	142	Manhattan	191	Phyllis	188	Sweeney	91
Alice	100	David Byrne	143	George Clinton	143	Manhattan	192	Phyllis	189	Sweeney	92
Alice	100	David Byrne	144	George Clinton	144	Manhattan	193	Phyllis	190	Sweeney	93
Alice	100	David Byrne	145	George Clinton	145	Manhattan	194	Phyllis	191	Sweeney	94
Alice	100	David Byrne	146	George Clinton	146	Manhattan	195	Phyllis	192	Sweeney	95
Alice	100	David Byrne	147	George Clinton	147	Manhattan	196	Phyllis	193	Sweeney	96
Alice	100	David Byrne	148	George Clinton	148	Manhattan	197	Phyllis	194	Sweeney	97
Alice	100	David Byrne	149	George Clinton	149	Manhattan	198	Phyllis	195	Sweeney	98
Alice	100	David Byrne	150	George Clinton	150	Manhattan	199	Phyllis	196	Sweeney	99
Alice	100	David Byrne	151	George Clinton	151	Manhattan	200	Phyllis	197	Sweeney	100
Alice	100	David Byrne	152	George Clinton	152	Manhattan	201	Phyllis	198	Sweeney	101
Alice	100	David Byrne	153	George Clinton	153	Manhattan	202	Phyllis	199	Sweeney	102
Alice	100	David Byrne	154	George Clinton	154	Manhattan	203	Phyllis	200	Sweeney	103
Alice	100	David Byrne	155	George Clinton	155	Manhattan	204	Phyllis	201	Sweeney	104
Alice	100	David Byrne	156	George Clinton	156	Manhattan	205	Phyllis	202	Sweeney	105
Alice	100	David Byrne	157	George Clinton	157	Manhattan	206	Phyllis	203	Sweeney	106
Alice	100	David Byrne	158	George Clinton	158	Manhattan	207	Phyllis	204	Sweeney	107
Alice	100	David Byrne	159	George Clinton	159	Manhattan	208	Phyllis	205	Sweeney	108
Alice	100	David Byrne	160	George Clinton	160	Manhattan	209	Phyllis	206	Sweeney	109
Alice	100	David Byrne	161	George Clinton	161	Manhattan	210	Phyllis	207	Sweeney	110
Alice	100	David Byrne	162	George Clinton	162	Manhattan	211	Phyllis	208	Sweeney	111
Alice	100	David Byrne	163	George Clinton	163	Manhattan	212	Phyllis	209	Sweeney	112
Alice	100	David Byrne	164	George Clinton	164	Manhattan	213	Phyllis	210	Sweeney	113
Alice	100	David Byrne	165	George Clinton	165	Manhattan	214	Phyllis	211	Sweeney	114
Alice	100	David Byrne	166	George Clinton	166	Manhattan	215	Phyllis	212	Sweeney	115
Alice	100	David Byrne	167	George Clinton	167	Manhattan	216	Phyllis	213	Sweeney	116
Alice	100	David Byrne	168	George Clinton	168	Manhattan	217	Phyllis	214	Sweeney	117
Alice	100	David Byrne	169	George Clinton	169	Manhattan	218	Phyllis	215	Sweeney	118
Alice	100	David Byrne	170	George Clinton	170	Manhattan	219	Phyllis	216	Sweeney	119
Alice	100	David Byrne	171	George Clinton	171	Manhattan	220	Phyllis	217	Sweeney	120
Alice	100	David Byrne	172	George Clinton	172	Manhattan	221	Phyllis	218	Sweeney	121
Alice	100	David Byrne	173	George Clinton	173	Manhattan	222	Phyllis	219	Sweeney	122
Alice	100	David Byrne	174	George Clinton	174	Manhattan	223	Phyllis	220	Sweeney	123
Alice	100	David Byrne	175	George Clinton	175	Manhattan	224	Phyllis	221	Sweeney	124
Alice	100	David Byrne	176	George Clinton	176	Manhattan	225	Phyllis	222	Sweeney	125
Alice	100	David Byrne	177	George Clinton	177	Manhattan	226	Phyllis	223	Sweeney	126
Alice	100	David Byrne	178	George Clinton	178	Manhattan	227	Phyllis	224	Sweeney	127
Alice	100	David Byrne	179	George Clinton	179	Manhattan	228	Phyllis	225	Sweeney	128
Alice	100	David Byrne	180	George Clinton	180	Manhattan	229	Phyllis	226	Sweeney	129
Alice	100	David Byrne	181	George Clinton	181	Manhattan	230	Phyllis	227	Sweeney	130
Alice	100	David Byrne	182	George Clinton	182	Manhattan	231	Phyllis	228	Sweeney	131
Alice	100	David Byrne	183	George Clinton	183	Manhattan	232	Phyllis	229	Sweeney	132
Alice	100	David Byrne	184	George Clinton	184	Manhattan	233	Phyllis	230	Sweeney	133
Alice	100	David Byrne	185	George Clinton	185	Manhattan	234	Phyllis	231	Sweeney	134
Alice	100	David Byrne	186	George Clinton	186	Manhattan	235	Phyllis	232	Sweeney	135
Alice	100	David Byrne	187	George Clinton	187	Manhattan	236	Phyllis	233	Sweeney	136
Alice	100	David Byrne	188	George Clinton	188	Manhattan	237	Phyllis	234	Sweeney	137
Alice	100	David Byrne	189	George Clinton	189	Manhattan	238	Phyllis	235	Sweeney	138
Alice	100	David Byrne	190	George Clinton	190	Manhattan	239	Phyllis	236	Sweeney	139
Alice	100	David Byrne	191	George Clinton	191	Manhattan	240	Phyllis	237	Sweeney	140
Alice	100	David Byrne	192	George Clinton	192	Manhattan	241	Phyllis	238	Sweeney	141
Alice	100	David Byrne	193	George Clinton	193	Manhattan	242	Phyllis	239	Sweeney	142
Alice	100	David Byrne	194	George Clinton	194	Manhattan	243	Phyllis	240	Sweeney	143
Alice	100	David Byrne	195	George Clinton	195	Manhattan	244	Phyllis	241	Sweeney	144
Alice	100	David Byrne	196	George Clinton	196	Manhattan	245	Phyllis	242	Sweeney	145
Alice	100	David Byrne	197	George Clinton	197	Manhattan	246	Phyllis	243	Sweeney	146
Alice	100	David Byrne	198	George Clinton	198	Manhattan	247	Phyllis	244	Sweeney	147
Alice	100	David Byrne	199	George Clinton	199	Manhattan	248	Phyllis	245	Sweeney	148
Alice	100	David Byrne	200	George Clinton	200	Manhattan	249	Phyllis	246	Sweeney	149
Alice	100	David Byrne	201	George Clinton	201	Manhattan	250	Phyllis	247	Sweeney	150

Many dates for the following of suggested list price have been altered due to estimated responsibility for artists or managers. RECORDING INDUSTRY ASSOCIATION OF AMERICA says for sales of 100,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA says for sales of 1,000,000 units.

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